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THE CENTRAL TASK, RESTATED*

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DANIEL WEBSTER, in his reply to Hayne, commended the navigator's practice of taking frequent measurements to insure the adherence of his bark to its true course. The principle involved in this procedure seems particularly applicable to the speech-education program. This comparatively new addition to the academic fleet, because of its complex and expansive structure, stands in peculiar danger of veering from its proper course. Likewise, the necessity for a frequent redefining of our goal is glaringly evidenced by the fact that there can be such disparity among the various routes charted by speech teachers. There is undoubtedly more uniformity among us than there was a quarter of a century ago, but there still remain some rather shocking discrepancies. One example of these variances is suggested by an article which appeared in the June, 1932, issue of the QUARTERLY JOURNAL OF SPEECH under the title "The Central Task in Teaching Speech." In this article, Mr. George P. Krapp says:

> I have excluded professionalism, aestheticism, and all forms of standardization from the foundations upon which a broad general and national program of training in speech can be based. . . . I wish to say that the central problem of speech training is concerned with the young, not the grown-ups. Specialized or professional forms of training may be important for special groups of adults, but in general not much can be done for the speech of the mature. . . .
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> *In a word I would say that the central problem of the teacher of speech lies in training the young in the articulation and recognition of speech sounds.*

*Delivered at the National Convention, 1932, in Los Angeles.

My personal experience in the teaching of children has been quite restricted, limited, in fact, to trying to understand two boisterous youngsters about whom my household revolves in an undignified whirl, and who occasionally make some egregious and distressful uses of the King's English. But judging by what knowledge I have, I should say that Mr. Krapp has used his italics on the wrong statement. And this discussion, like most of those in which we engage, is largely a matter of italics, so far as they indicate emphasis.

Some such proposition as the following seems to me a saner speech program for children: they should be trained while in the early grades to talk before groups of their fellows; (this is a form of public speaking, involving training in making a speech as well as training in speech—a distinction made by Mr. Krapp in his discussion); and these embryonic public speeches should evidence the speaker's interest in his subject, his desire to communicate, and an easy, unaffected manner. All of these factors are important, even to juveniles; more desirable, I think, as direct objectives than are "the articulation and recognition of speech sounds." Speech training is training in thinking and in social adjustment; instruction in these vital requisites of successful living can and should begin while children are still in the earliest, most formative years. On the other hand, the recognizing and initiating of correct speech sounds, according to my conception of education, can be caught better than taught. They are best learned through association, through daily intercourse with those who use good speech sounds; through example rather than precept. The finest teaching technique is to condition unconscious reflexes. This is not to say that drill in articulation and recognition of sounds should be eliminated, but that it should be subordinated. To make it the goal, the central task of teaching, is to place unwarranted emphasis upon form and technique, tending either to transform the recipients of such teaching into prim little prigs, or, what is more likely, to disgust them with the whole speech program. I shudder to contemplate the product of a system which would begin in the first grade and continue on through high school and college always stressing the paramount importance of speech sounds.

I should be willing, however, to admit that I know little, even nothing, about teaching speech to children and leave it in Mr. Krapp's hands if only he would be a little easier on my specialized field, the

teaching of speech-making to adults and near-adults. But when he damns with faint praise my humble efforts for the "busy, settled, self-satisfied, obstinate, self-seeking" adults (his words), my professional dignity is sorely offended, and my injured ego rises to inquire the source of his affirmations that "not much can be done for the speech of the mature," that adults are "too much of a great many things to be bothered about this matter of speech," and that "both of these applications of speech [oratory of the pulpit and of the bar] are less important than they were formerly." Some of us who have taught speech to college students for a seeming infinity of years and have labored with some thousands of mature men and women in adult classes balk a little at the implication that our efforts have been almost if not entirely futile. Granting that children are more pliable, tractable, and receptive than men and women, we prefer to accept the findings of Thorndike and other experimental psychologists that adults, by reason of their more extensive experience, greater concentration, and superior motivation, have compensatory powers which tend to enable them to learn quite as fast as children. We are willing to asseverate that some of these oldsters are not too case-hardened to take up the work of speech improvement seriously, enthusiastically, and frequently with results gratifying to the teacher. Furthermore, we want more proof than a mere *ipse dixit* that speechmaking, be it in pulpit, law court, or business conference, is not as valuable an asset as ever it was in days of yore.

Now that I have disavowed allegiance to the speech-sounds program, I should like to do a little charting of the course for my own windjammer. I, too, feel the need of a clearer view of my goal. In that respect, at least, I can unite forces with Mr. Krapp and attempt to clear away the multiplicity of obstructions which impede our advance toward *the central task*.

Various spokesmen of our profession have, from time to time, enunciated principles which they urge as proper guides for our effort. In recent years there has developed a fair degree of concurrence upon some such set of objectives as these:

1. To teach speech as a vehicle for the communication of ideas.
2. To teach speech as an opportunity for the individual to adjust himself to his social environment, and to influence his social environment.
3. To strive to improve the pupil's powers of expression in order that the communication of ideas may be more efficient.

All of these standards, I believe, are important. They should be stressed, and stressed yet again. When any one of the three is deleted, our teaching becomes asymmetrical. The distortion approximates a grotesquerie when a single phase of one of these objectives is presented as a sufficient aim for our teaching. The articulation and recognition of speech sounds is, as I conceive it, simply one factor in effective expression.

It is at this point that I encounter the danger of committing the error with which I charge Mr. Krapp, namely, wrong emphasis and overstatement. The jeopardy is imminent, for I propose to attempt, probably with more zeal than discretion, to follow Mr. Krapp's lead and select *the* fundamental task of our teaching. Before commencing this temerarious procedure, however, I wish to reiterate that I am committed to the principle that training in methods of persuasion and all other factors of social adjustment, as well as exercise in the development of cultured and effective speech habits, should be as thorough as we have ability to make them—providing, always, that we do not neglect the concept of speech as a medium for the transmission of thought.

The attempt to segregate *one* objective of paramount importance, one which shall be considered more basic than all others, necessitates calling back a spectre from the limbo of the acrimonious past. I refer, of course, to the content-form bugaboo. Personally, I am not averse to seeing this ghost of yesterday resuscitated. In truth, I should take delight in witnessing a lively joust between this ancient spectre and another phantom which has been troubling many teachers of speech recently, academic recognition. At any rate, I am convinced that if we have any hope of a successful conclusion to our search for *the one thing needful* we must re-animate this spirit of yesterday's controversy.

The most ardent of our scientific investigators of today would scarcely offer technique as a substitute for thought-content. We are pretty well agreed, I think, that form without content is meaningless. But it is hard for even a teacher of speech to serve two masters. There is perhaps more than a possibility that the tendency to immerse ourselves in the intricate jargon of psychology, the surrounding of ourselves with the elaborate paraphernalia of equipment, the nerve-racking effort to make ourselves scientific, may partially obscure the

fundamental fact that there is no technique that can serve as a substitute for thought. It is when this essential is obscured that justification is given to Carlyle's fulminations against the orator [1] and to Webster's declaration, "The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men." [2]

I am wondering if it is possible that in our rather strenuous effort to make our work scientific and to achieve professional standing we have relegated to comparative unimportance a factor which must always remain the most fundamental of all considerations. Is it wise for us ever to treat slightingly the principle which Aristotle enunciated: "the more we try to make either dialectic or rhetoric not, what they really are, practical faculties, but sciences, the more we shall inadvertently be destroying their true nature." [3]

We make exhaustive researches into all matters of form and technique, calling to our aid the physiologist, the physicist, the psychologist, the biologist, the chemist, and the anthropologist; we write interminably of voice placement, pitch-control, vowel-positions, functional disturbances, receptors and effectors, and focal points of attention and circular reflexes. All this is as it should be. It is through these researches that we find sustenance for our husky young giant who is just crowding his way into the academic council. But the process is altogether reprehensible if it engrosses our interest to the point where we cease to delve deeply into and write convincingly about the matter of finding ways and means of aiding students to get downright interested in having something to say.

The reason, of course, that our studies persistently stress matters of technique is that the primacy of content is so generally understood and acknowledged. But are we not courting calamity when we leave to an inference that which must be the dominating impetus of our teaching?

It is not out of place, perhaps, to stress that which is generally, but quiescently, accepted. I find my perspective improved when I

[1] Thomas Carlyle, "Stump-Orator," *The Latter Day Pamphlets* (London, 1898).

[2] Daniel Webster, "Adams and Jefferson," *The Works of Daniel Webster*, (Boston, 1853), I, 131.

[3] Aristotle, *Rhetorica* (ed. by W. D. Ross, Oxford, 1924), 1359b.

refer to some of those Americans who are accounted great or near great in our field: Emerson, for instance, "The eloquent man is he who is no beautiful speaker, but who is inwardly and desperately drunk with a certain belief," [4] and, "Literary accomplishments, skill in grammar, logic, and rhetoric can never countervail the want of things that demand voice"; [5] Phillips Brooks's injunction, "No one has a right to study expression until he is conscious that behind expression lies thought, and behind thought, deed and action. Nobody can truly stand as an utterer before the world unless he is profoundly living and honestly thinking." [6] Spurgeon's advice to young preachers, "In order to get attention, the first golden rule is, always have something worth hearing," Wendell Phillips's testimony, "The chief thing I aim at is to master my subject." [7] Beveridge's most important rule, "Have something to say," and the Curry principle that voice and manner are the outward manifestation of the inner condition.

When this fundamental is even partially obscured, disaster is invited. Without this principle as the nucleus of our teaching, all is vanity; oratory becomes nothing more than a cheap "display of verbal pyrotechnics."

The first great danger of wrong fundamentals is a standardized product. It is sometimes said of a speech teacher that his pupils can always be recognized by their method of presentation. It would seem that such a teacher has overstressed technique—has become so deeply concerned over form that he has bent the individuals to fit his system. Method and technique, if overemphasized, must inevitably be stultifying to individuality. The greatest current indictment of our school program is that it turns out a product of sheep-like uniformity. The speech course, being one of the few expressional outlets in the curriculum, is one of the great opportunities to counteract this mechanistic tendency. Our greatest contribution can be spontaneity, individuality, originality. But this happy result can be accomplished only when the student is stimulated to think and to feel deeply, and to use his individual mode of expression.

[4] Ralph Waldo Emerson, "Eloquence," *Journals* (1912), VII, 105.

[5] *Ibid.*, V, 334.

[6] Robert I. Fulton and Thomas C. Trueblood, *British and American Eloquence* (1912), 368.

[7] Lorenzo Sears, *History of Oratory* (Chicago, 1896), 399.

Other maladies that lurk in the malevolent swamp of false emphasis are pedantry, exhibitionism, and that worst of all oratorical crimes, form without substance. Simply the threat of these is enough to drive us to a fresh search for fundamentals. The specific for these ills, and numerous others to which the speech teacher's flesh is heir, is a renewed emphasis upon the basal nature of ideas as speech material.

Certain criteria of good delivery have been almost universally accepted by our profession. Among these are: audibility, animation, expressiveness of face and body, audience consciousness, avoidance of monotony, and the evidence of a degree of confidence and mastery in bearing. I submit the proposition that the initial stimulus to all of these, more potent than any possible technique of delivery, derives from the teacher's intelligent attention to the thoughts being presented by the young speaker. To teach distinct utterance, the best method yet devised is, somehow, to impart to the student a desire to be heard and understood in order that his opinions may be accepted. Furthermore, of what use is it to employ mechanics to achieve audibility if the thought expressed is not worth hearing? Animation must emanate from the speaker's own feeling about his subject; otherwise it is artificial and therefore condemnable. So with expressive countenance; a lack-luster eye usually bespeaks a lack-luster mind. Monotony seldom exposes its ugly visage when students engage in the discussion of facts, plans, or opinions which are of vital concern to them—on or off the platform. The spontaneous interest which inheres in such a discussion normally provides sufficient changes in manner for practical purposes, and formal instruction in the varied use of pitch, rate, force, and quality may be reserved for those who exhibit abnormal responses. Likewise, the best audience response comes when the speaker displays sufficient knowledge of his subject, intense interest in it, enthusiasm for expressing it, and the confidence in bearing which ordinarily marks the man who is master of his material.

For my own part, I have discovered that when I can help the student to find the thing he really wants to say, I have gone far toward overcoming his difficulties. Usually when he is really inspired to discuss a subject about which he knows enough to talk with some authority, most of his troubles are burned up in the heat of his passion for communication. My greatest contribution to my class seems

to be made when I can do something to break down the artificiality of the classroom and approximate a real-life situation. I am convinced that effective speech is *primarily* the result of intellectual and emotional urge to communicate.

If all this is true, what becomes of the speech teacher? Does this emphasis upon the primacy of thought material detract from his prestige?

On the contrary, I doubt not that our best claim to academic recognition lies in the realization by our fellow teachers in other branches of education that we are, first, fostering an intelligent interest in subjects covering the whole gamut of educational endeavor, and, secondly, developing a sensible mode of expression. The scholastic world is not wholly blind to the integral and reciprocal relationship which exists between the expression of thought and the thought process; and recognizing, even though somewhat dimly, the fact that any agency which helps to improve speech thereby helps to improve the mechanism of thinking, it is not entirely unwilling to acknowledge its indebtedness to us. In good time we shall probably get such credit as we deserve.

At any rate, is it not a challenge to a teacher's ability to cultivate in his classroom the enthusiasm and contagion which characterize those "beyond-school-walls" situations where worth while questions are being considered? Is it not a sizable job to stimulate youth to choose subjects that are vital, to study exhaustively, and to express itself courageously, to aid it to tackle big problems, to think clearly, to feel deeply? It seems to me that this alone would eminently justify the speech teacher's existence. But to rank these highest in importance is not to argue that the teacher should neglect the cultivation of good form. It is but an attempt to place first things, first.

If the teacher accepts the challenge suggested above, his educational interests must be as wide and as deep as his capacities permit. He must extend himself to the limit. The program involves a close co-operation between the speech department and other departments of the educational process. A statement made by Professor Brigance in another connection is germane: "It is hard for us to see that speech is not a single structure in education which can stand alone. It is easy for us to forget that the ends and aims of our field must har-

monize with the ends and aims of education in general."[8] A persistent stressing of the basic importance of speech content helps to cleave the false barriers that tend to wall off the separate departments. Under the stimulus of this emphasis, students search everywhere for ideas, and factitious academic boundaries are obliterated.

To sum up, then, I conceive the task of our teaching to be the stimulating of our students to get vitally interested in having something to say. Without this as the focal point of our attention we are training only "the surface to speak!" When this emphasis is at the heart of things we can proceed to attend to the other two objectives next in order of importance: guidance in social adjustments and cultivation of effective expression in voice and body.

SPEECH TRAINING AND INDIVIDUAL NEEDS*

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I.

TRAINING in speech should be made specific to the needs of the individual. The application of this principle to work with first-year college students is the subject of my discussion. For two years, we have been making a diagnostic study designed—

1. To yield information about the needs and abilities of the individual student, his handicaps, his motor and sensory capacities, the influences in his development and in his environment which bear in any important way upon his speech.

2. To indicate the relative importance of each type of speech difficulty in the entire group of students at the freshman level in a middle western university.

3. To guide the experimental examination, testing and modification of teaching procedures so that they may be made specific to individual needs.

In order that the point of view from which I speak may be clear, it should be understood that I am thinking of speech as a compli-

[8] W. N. Brigance, in The Forum, *Q.J.S.*, XVI (1930), 218.

*Baconian Lecture before the Graduate College of the State University of Iowa. The first course in speech training is required of all candidates for the A. B. degree at the University of Iowa.

cated neuro-muscular process. It is a process which has been overlaid, utilizing mechanisms which biologically perform other vital functions. The voluntary control of speech mechanism must be learned. In making an inquiry with regard to the needs of the individual, we have been interested, therefore, in the condition of the speech mechanism and in the extent to which the individual has learned to control it. I make this explanation because I am not discussing speech training primarily as the acquiring of specific skills in public speaking, debating, interpretative reading. (These, in the popular conception, constitute the whole of speech training.) I am speaking about those phenomena which are the essential and fundamental speech training problems and the consideration of which should precede or accompany activities to develop specific skills.

This study is a co-operative project and has made use of the special knowledge, skill, experience and judgment of twenty-two persons. The group included specialists in phonetics, speech pathology, clinical testing, psychiatry, social case study and in teaching public discussion, reading, acting,—in teaching and passing judgment upon artistic performance in speech. For two years Dr. Harry G. Barnes has served as group adviser in the first course in speech and has been tireless in accumulating and analyzing the records, and preparing them for publication.

Objective techniques have been used wherever possible. When they were not available, the study relies upon the judgment of teachers of experience and upon the case method. When subjective methods indicate leading questions and materials, a follow-up analysis is made by objective techniques and, when possible, by instrumental procedures in the laboratory. However, study of the reliability of the subjective judgments used warrants such implications as I shall make. The judgment of the group of observers with regard to the articulation of 158 students (which involved 15 possible choices) against a second judgment by the group showed a correlation of 0.61. The judgment of the course adviser against the judgment of the group (a judgment made simultaneously) with regard to articulation in 115 cases showed a correlation of 0.75; with regard to voice in 115 cases, a correlation of 0.69; with regard to 85 performances in speaking (this judgment involving 60 possible choices), a correlation of 0.62. Further, the work done in 1931 tends to check the findings of the work in 1930. In 1930 a systematic examination was made of the

sensory and motor capacities in their relation to speech, and complete records are assembled, for 902 students enrolled in the first course in speech training. At the opening of the college year of 1931-32 a similar diagnostic study was made for 759 students. This report, therefore, is based upon 1661 cases.

During the first year, the entire group was examined for acuity of hearing, ability to discriminate speech sounds, and ability to comprehend connected speech. In both years, the entire group prepared Thurstone personality schedules and also a record of items about developmental and environmental influences on speech. Descriptions in terms of sixty items were made by experienced observers of two performances by each student, one in speaking and one in reading. Certain students were met in personal interview and individual records were assembled which throw light on major defects of speech and upon personality problems in their relation to speech. The record included not only the picture of speech handicaps and defects, but also some description of ability in skillful or artistic performance. The Iowa Placement Examinations and studies made during the last eight years furnished background for this inquiry.

The program of this inquiry is planned to cover a period of five years. Although it is not finished you may be interested in a "high spot" report of the material.

II.

Voice and Articulation

Generalizations frequently made about the carelessness and slovenly character of articulation, make valuable more exact information. Characteristics which are handicaps to personality and which are liabilities in social and in practical affairs draw our attention first.

1. Eighteen per cent (17.8%) of the voices were described as harsh in quality, coarse, raucous, rough.

2. A metallic quality described as strident, rasping, whining, thin, shrill, was found in twenty-seven per cent (27.2%) of the cases.

3. Guttural, throaty, muffled, are adjectives descriptive of more than twenty-five per cent (25.6%) of the voices.

4. Thirty-nine cases (4.3%) with infantile characteristics of voice were found in 1931.

5. One-third of the voices (33%) were difficult and fatiguing

to listen to because of monotony of pitch, intensity, or rate of utterance.

6. Nasal twang in varying degrees of severity and unpleasantness and the result of a variety of causes was present in twenty-six per cent of the cases.

7. Articulation problems sufficiently severe to need personal examination and some follow-up work appeared in 171 cases in 1931. In 1930, 258 students were met in personal conference about articulation. Of this group, eighty were selected as cases sufficiently severe to need supervision of a trained teacher throughout the year. About thirty-five of these cases present articulatory difficulties that may be described as severe or defective.

Sounds with which students have most difficulty are:

s and z		41%
wh and w		16%
sh	voiced and voiceless	14%
th	" " "	11%
ch	" " "	9%

The number of cases of faulty articulation of *s* and *z* sounds was 41% of the group. The number of cases of faulty articulation of *ch* and *j* sounds was 9% of the group. Problems of foreign dialect and intonation involved only seven or eight persons each year.

Our observation would tend to indicate that there is a large number of students who present definite malformation of the teeth as one of the factors in speech disability. Examinations by a member of the staff of the College of Dentistry would tend to show that students with speech defects are apt to present such malformation. The problem then becomes one of teaching the student to compensate for the handicap.

More than half (50.9%) of the students included in this inquiry are laboring with one or more specific handicaps of voice and speech. This, I believe, justifies the point of view governing the administration of the course, that the first important need is for corrective training.

Examination was made of the acuity of hearing for its bearing on problems of voice and articulation. More than 60% of the students were found to have no hearing loss. Three-fifths of that group were found to have very acute hearing. Less than 10% of the entire group of cases need to have further study in terms of hearing difficulty.

Hearing in one ear was good in the majority of these cases. Not more than ten persons have hearing difficulty which involves both ears.

But accuracy and precision in articulation,—an acceptable standard of pronunciation,—clear, resonant, responsive voices are the assets which we covet for ourselves and for these students. One part of this inquiry concerns handicaps, the other characteristics of superior performance. I refer to those habits of speech which are pleasing, which enhance the effectiveness and the success of the individual in his contacts in social and in professional activity.

Inquiry regarding clear, resonant, beautiful voices reveals that thirty-seven students were fortunate enough to have such equipment when they reached the University this year. This is only 5% of the group. The number of students whose articulation could be described as accurate and distinct in a superior way is smaller, not more than 3%.

III.

Emotional and Personality Traits

Emotional and personality traits are closely related to speech. Embarrassment, timidity, and "stage fright" are well known handicaps to successful performance. Emotional maladjustment and the disorganization of personality place as severe a handicap upon speech as do nasal twang or oral inaccuracies.

The Thurstone Personality Schedule indicates that it is wise to inquire into the relation which emotional maladjustments and problems of personality organization bear to speech training in slightly less than 10% of the cases enrolled in the course. Attention was directed to that group. Conferences with 32 of this number in 1930 provided information which gave both student and instructor keener insight and understanding. Sixty-three students were given special consideration because of problems of this sort in 1931-1932. There are some students each year who simply cannot speak at all and there are 35 to 40 cases of excessive timidity.

That there is a relation between speech handicaps and personality maladjustment must be implied from these facts: of the students who need instruction in the clinic, 24.5% made meaningful scores on the Thurstone Personality Schedule; of the students who have handicaps of voice and articulation, 15.1% made high scores on the Thurstone Personality Schedule; of the students who are average or mediocre

performers, 10.3% made high scores. Among the superior performers, only 8.5% were designated by the Thurstone Personality Schedule as emotionally maladjusted.

Without minimizing the difficulties of those who suffer from embarrassment, it is amusing to note that in spite of popular conceptions of the prevalence of "stage fright," the large majority of modern university freshmen are not seriously handicapped by timidity.

IV.

Characteristics of Performance

It was necessary to find a method of rating and of grouping students according to their skill in performance in reading and in speaking. It was necessary to secure a description of the students' performance in definite, specific and fixed terms, understood uniformly at least by the entire group of observers. An entirely objective method is not available.

In 1930, descriptions were made of two performances by each student,—one in speaking and one in reading aloud. These descriptions were made in terms of six items. A rating scale, one to ten, was used. Several ratings were made for each performance, one on the general effectiveness of speech and others with regard to specific abilities, such as voice control, symbolic formulation, and expression; analysis of the relation to the auditor and ability to organize material for speaking. The observers were experienced teachers.

1. The curve of the ratings on voice control in reading was approximately a normal curve.

2. Ratings on ability to organize material for presentation to listeners tended to follow the normal curve, but skewed a bit toward the higher ratings. 92 persons rated 8 or above; 180 rated 7 and 100 rated 4 or below.

3. Ratings on symbolic formulation and expression,—the ability to put thought into speech symbols and to project those to listeners continuously, smoothly and without hesitation or stumbling—presented a similar curve. 104 persons rated 8 or above; 243 rated 7 and 61 rated 4 or below.

4. The same type of curve resulted from the ratings on general effectiveness in speaking. 310 persons rated 7 or above; 122 persons rated 4 or below.

Further analysis revealed that there were only 26 students who rated 7 or above on all the items on which scores were made. This group can be designated as the distinctly superior performers. There were 66 students who rated 8 or above in general effectiveness and who were given no other rating below 5. There were 180 students who rated 7 or above in general effectiveness and had no other rating below 5.

It was found that practically all students who were given ratings of 1, 2, 3, and the majority of those who rated 4 in general effectiveness, were in need of some form of corrective training. As a rule, students are more skillful in performance in extempore speaking than they are in reading aloud to others.

In 1931, a method was adopted which selected and separated from the whole group those students who were in need of corrective training. The remainder (410 students) were observed for needs and abilities in speech-making and were assigned ratings. For observations this year the items in the description were reduced to ten in number.

On the basis of these 1931 ratings, 64 students were selected as good and superior performers and 346, as mediocre performers.

Mediocre speakers were regularly described as poor in ability to organize or develop material for speaking. They ignored their listeners. Their speeches were oral essays, oral compositions, spoken aloud to themselves. They do not adjust themselves to a situation which involves communication to others. Their habits of voice and articulation, although not characterized as serious handicaps, are careless. The work organized to meet the needs of this group aims to build up understanding of relationship to listeners; to acquire good habits of voice and articulation; to improve student's ability to organize materials in terms of his auditors and to speak purposively and directly.

The differences between the mediocre and the superior performers can be indicated more specifically in terms of five or six of the items on which ratings were given this year.

1. 52% of the mediocre performers scored 3 or below, i.e., they were described as poor, very poor, or inferior organizers of material; while only 4.7% of the superior performers were so rated.

64% of the superior group were rated good or superior in their ability to organize material whereas only 4.7% of the mediocre performers were so rated.

2. 58% of the mediocre performers were rated poor or below in their skill in analyzing and using the situation with the audience.

64% of the superior performers were marked good or above in their understanding of the audience situation and only 6% of the mediocre performers were so rated.

3. 54% of the mediocre performers were rated poor or below in their ability to control their voices effectively in speaking whereas only 4.7% of the superior performers were so rated.

64% of the superior performers were rated good or superior in voice control and only 1.4% of the mediocre performers were so rated.

The group selected by these ratings as superior performers was definitely described as good or superior in their ability to organize material for speaking; in ability to control voice and body purposively; in ability to speak fluently and smoothly, and in ability to analyze the audience situation and make use of it. This is the group which can profitably go forward at once with the development of skills in performance. It is the only group that is ready to forget corrective work and to give concentrated attention to the development of artistic performance in public speaking, debate, reading or dramatic art.

So many questions have been asked with regard to the prognostic value of the intelligence quotient and percentile rating in predicting success in speech performance that I feel it necessary to insert a word here on that point. It will be clear from the material presented that there are many factors other than general intelligence which are involved. It is frequently true that a person of distinctly superior intelligence labors with a very severe handicap, such as stuttering.

The facts with regard to two groups of students will serve to illustrate, a group of 43 superior performers and a group of 48 of the poorest performers. The range of percentile scores in the group of inferior-performers is from 2 to 99. The average percentile is 41.5. The range in a group of superior performers is from 12 to 100; the average percentile rate is 66.1. The per cent rating of superior perfomers is higher than that of others. There probably is a close correlation between the student's ability to organize material for speaking and his intelligence quotient. Dr. Wendell Johnson furnishes me with the following information regarding the I.Q. of stutterers.

Intelligence quotients were recorded for 117 stutterers. The I.Q.'s ranged from 59 to 168, the middle 50 per cent falling between 95 and 119. *The median I.Q. was 105.2.* The median I.Q. of the outpatients (98 cases) was 104.3. The median I.Q. of 16 students was 119.4, with the middle 50 per cent falling between 104 and 125. (The median I.Q. of several thousand college students, as reported by Otis, is between 110 and 112.) This places the university stutterers in a definitely superior group, while somewhat better than average intelligence characterizes the stutterers as a total group. It is possible that a university clinic, however, would attract the more intelligent persons who stutter, although other studies have shown the average I.Q. of stutterers generally to be about 100.

V.

Developmental and Environmental Factors

Analysis was made of the factors of importance to speech which were involved in the developmental influences and in the environments from which the students came. It was made from information blanks including 150 items in 1930 and 200 in 1931. In preparing a high-spot analysis of this material, comparison was made of four groups of students.

A. The first group included 49 superior performers. It included students whose ratings were 7 and above on all items. To these were added students who won competitions in the course. Opinions of instructors were used as a re-check.

B. The second group included 227 students who rated 7 in general effectiveness and who were given no other important rating below 5.

C. The third group included 69 students whose ratings on general effectiveness were 3 and 4.

D. The fourth group included 49 of the least competent performers—students who rated, 1, 2, or 3 on general effectiveness. To these were added those who had failed in the course previously.

In effect, the analysis was made for four groups of students, the superior and the poorest performers and for two groups between. The large group in the middle with scores of five was omitted. In this way, the following interesting comparisons appeared:

Home and Community

Only 4% of the most competent performers had spent the greater part of their lives in the isolation of the farm. 35% of them came from small towns and 45% from the cities. Among the least competent performers 20% came from the farms, 41% from small towns and 31% from cities.

Eight per cent of the superior speakers are children of farmers. Eighteen per cent of the least competent speakers are children of farmers. But, it is significant that the number of children reared in the isolation of the farm decreases as one moves from group 4, the least competent performers, to group I, the most competent performers.

Children of parents engaged in the trades, in skilled labor form 4% of the group of best speakers, whereas they form 12% of the group of those least competent. Children of the unskilled laborers form 2% of the group 2, 7% of group 3 and 10% of group 4, the poorest performers.

In contrast which is significant are the facts about children whose parents are merchants or who are engaged in the professions which bring them into daily contact with situations which demand communication through speech.

Twenty-seven per cent of the superior performers come from homes of merchants—22% of students in group 2—10% of students in each of the groups of least competent speakers.

Eighteen per cent of each of the two groups of superior speakers come from homes of parents engaged in the professions, whereas but 14% of students in groups 2 and 3, and 12% of those in group 4, the least competent performers.

Sixty-five per cent of the superior group participate regularly in activities of the church, whereas but 43% of the poor performers are active.

Sixty-one per cent of the superior group have participated in musical activities of the school and community whereas but 34% of the poor performers have done so.

Thirty-four per cent of the superior performers report that members of the family are active in community affairs and are frequently invited to speak, whereas only 10% of the least competent performers make such a report.

Thirty-four per cent of the superior performers report that members of the family are in community dramatic activities, whereas but 22% of the least competent so report.

Fifty-nine per cent of the superior performers report a vocational interest in art, whereas only 18% of the least competent performers report such hobbies.

Speech Activities in School

Fifty-five per cent of the superior groups have participated in debates whereas 16% of the least competent performers have done so.

Sixty-seven per cent of the superior group have participated in public reading and declamatory contests,—70% have won distinctions in competition. But, 14% of the least competent performers have taken part in such activity and only 28% of them have been chosen for awards.

Sixty per cent of the superior performers have completed courses in speech in high school whereas 40% of the least competent speakers have done so.

That the situations of the home, church, school and community which draw these students into purposeful activity requiring communication through speech, aid in developing competence is clearly revealed. It reflects the neglect of speech training in the educational program of certain high schools. It suggests that perhaps in the combination of motivating forces of extra-curricular activities in speaking with skilled teaching in speech might lie potentialities for training.

VI.

Stuttering

There are each year from three to six students who suffer with the most severe of all speech handicaps, stuttering. This percentage is only one-half that found in the total school population of the country. This does suggest, however, that it is likely that other handicaps of voice and articulation would appear in greater proportions if our survey were carried into the ninth grade and into the population generally. Interesting questions arise as to the extent to which various problems of foreign dialect and intonation, and of personality organization which affect speech, would be found in large manufacturing cities. I shall not discuss stuttering. Dr. Lee Edward

Travis of this department speaks with authority in that field. However, as an administrative officer, I am interested in having you know that intensive, individual work is being carried on in the treatment of stuttering. There has been a rapid expansion of service given to stutterers in the last five years as the result of normal distribution of knowledge about the clinic, as a result of the interest aroused by teachers in the field, and through the development of a freshman speech program which gives careful attention to individual needs.

VII.

Speech "Profile" of the Individual

This inquiry has provided important information about the prevalence and the character of speech handicaps and abilities in the entire group of freshmen. It has also developed a method of getting an outline of the speech "profile" of each student during the first weeks of the college year. Procedures have been developed whereby the instructor can be furnished with facts pertinent to each student's problems in speech training before the instructor meets that student. This diagnosis is not made by one instructor alone, but by several specialists. The instructor has the benefit of the judgment of others with regard to the specific needs of the individual. This record of each individual includes such information as is needed for thorough understanding of each particular case. It may include all of the following:

1. Analysis of the characteristics of students' voice and articulation.
2. Description of major defects, such as stuttering.
3. Description of at least one performance in speaking.
4. Record of the Thurstone Personality Schedule.
5. Percentile rating and other useful information which may be had from the Iowa Placement Examinations.
6. Pertinent information with regard to the student's development and environment in the home and community.
7. His educational experience.
8. Vocational and avocational interests.
9. Such records of personal interviews, clinical examinations and medical reports as are necessary to intelligent understanding and direction of his speech training.

These records were substantially complete at the end of the first five weeks of the college year. It was possible for me, if I chose to

do so, to introduce each instructor to the individual students in the group assigned to him before he met him in the regularly organized classroom. It was possible to assign to one section a group of students who face similar problems. It was possible to assign that section to an instructor whose particular background fitted him best to handle that group.

Furthermore, the record is kept alive throughout the entire year. New information is added from time to time. The student is invited to consult with the course adviser and with his instructor and, in this way, he is given an insight into his problems. The information has at times been used by other departments. It is available for future reference when the student elects any advanced courses in speech training in the department or if he voluntarily comes to any member of the staff or to the clinic for help.

This preliminary diagnosis is a great aid to the instructors and makes for economy of time. At the beginning of the year the instructor is given more information than under ordinary circumstances he would accumulate by the end of the year. He is enabled to approach the problems of each student sympathetically, understandingly. He is enabled to begin teaching at once in terms of the needs of the group and of the individual. The whole process of teaching becomes challenging. Such a variety of possibilities is at his hand, that it is impossible for any one instructor to realize all of them. The personality of the individual student, his handicaps, his abilities are complex, but they become distinctly and fascinatingly interesting even in the mass organization of a large course in a large university.

The necessity of getting a definite outline of the speech profile of each individual is illustrated by such rapid descriptions of a few cases as time will permit me to present. Speech training problems are not single but are interrelated, and several problems are sometimes faced by one student.

VIII.

Modification of Course Content and Teaching Procedures

This inquiry has made clear that speech, a single reaction, involves and is related to a great many factors. Although such report as is possible in this paper is incomplete, it is sufficient to indicate the nature of the information revealed by the investigation. The needs of the individuals at the university freshman level and the range of

their special skills are so varied and so widely different that one is forced to conclude that only very inefficient work can result from the effort to teach a uniform or standardized fundamentals course. The accomplishment of effective results in a first course in speech training demands a knowledge of the essential character of the problems of the individual and a consideration of specific procedures to meet the needs of the individual or the needs of groups with similar handicaps. It is clear also that special study must be given to teaching procedures for the small group of students who, being free from handicaps, possess skills which justify their going forward immediately with training designed to develop artistic skill. Efficient teaching of this group of students capable of superior performance demands assignments and procedures which will challenge and inspire them to the highest level of achievement of which they are capable.

The organization of the first course in speech training at the University of Iowa recognizes these findings. At present the course is organized for five groups of students. The content and procedure are varied. The aim is to give the student insight into the particular handicaps which, for him, are most serious; to aid him to overcome these handicaps. He is urged to make such progress with corrective training as will give him mastery.

1. At the present time, 64 students who are the best performers in the class are organized in separate sections. This is the only group which is free from handicaps. They are assigned projects upon which they can work at their own pace and which are designed to develop greater skill in performance.

2. There are 257 students organized in sections whose instructors give primary attention to training in voice. Theoretical and drill work is related. Attention is given to the elimination of common handicaps.

3. Approximately 80 students whose problems of articulation need individual drill and conference in the clinic as well as in the classroom, are organized into another group of sections. These are taught by instructors with training in phonetics.

4. Approximately 350 students who are mediocre performers in speech making are organized in sections under the instruction of teachers of debate and argumentation. Emphasis of the course is given to the organization of material for speech and to the direct presentation of that material to auditors.

5. About 63 students are organized in sections in which work is under the supervision of instructors who understand the relation of emotional maladjustments and personality problems to speech. The handling of this group involves sympathy and co-operation not only with the students, but with the many agencies available in the university to lend constructive aid.

The course is not elementary. It is a first course in speech training, but first only because it frequently is the first time the student has come in contact with an organization which makes a thorough diagnostic study of his speech problems. The knowledge required for the successful handling of some of the speech difficulties found in this course require the best that a specialist can bring to them. The training of the small group of talented individuals demands the superior skill of the best teachers of the art. All of the problems, because they are specific and definite, become fascinating for all teachers. The course is organized to provide service in speech training. The professional training of students who wish to major in the department is provided in other courses.

The student who is in need of corrective work is asked to give attention to that first. However, speech is recognized as a single process and there is a dominant unity to the whole speech training program. The student who does corrective work is not entirely out of touch with other activities. For instance, competitions in speech making which are introduced as a motivating factor are open to him. They are so organized as to give recognition to the student who makes a sincere effort to overcome his handicaps. At the same time, these competitions serve to make the work for superior performers interesting. They find motivation for working at the higher level of artistic achievement.

Old teaching materials and methods are being re-organized and new methods are being sought. Old procedures are being tested. Laboratory devices have come into service. Trained and untrained voices have been examined by laboratory technicians and the differences expressed in objective terms. Nasal twang and characteristics of emotional expression are under examination in the laboratory. The program of inquiry for the next several years will be in this direction. Teaching procedures will be tested, modified and re-tested to the end that they may accomplish results in meeting individual needs.

THE ORGANIZATION OF A DEPARTMENT OF SPEECH

DONALD HAYWORTH
University of Akron

IT is commonplace to point out that higher education is on the threshold of revolutionary changes which have already been felt in the Universities of Chicago, Buffalo, Minnesota, Oregon, Swarthmore College, and many other institutions. This probably will have no more effect on speech than on any other academic field unless we are thoroughly prepared for the changes and know what we are about. If we use the opportunity wisely it can be of great good in our work. In fact, we have been thinking too much about accommodating ourselves to the academic mold to which we assumed we must adjust ourselves. Some of us believe we have been giving more attention to making ourselves pleasing to administrators than to being effective with our students.

Out of such thinking there developed a year ago at the University of Akron a decision to experiment in the engineering college with a new approach in the teaching of elementary public speaking. The venture has seemed to be successful, and on the basis of this experiment a new plan of elementary courses and a new system of prerequisites is being put into operation. In the present discussion let us first consider the defects in the present system, second, the plan adopted to meet those defects, and third, the general principles which govern the operation of the new plan.

I. Defects in the Present System

Most teachers of speech will probably agree that they are handicapped by these difficulties:

A. There is no satisfactory basis upon which grades may be given in such courses in public speaking and interpretation as are designed for the primary purpose of developing ability. A young man or woman enters a course in public speaking presumably for the primary purpose of acquiring an ability, and for the secondary purpose of learning the principles involved—because a knowledge of principles does not insure ability, nor is ability necessarily founded on a knowledge of principles. If this is the primary purpose of the course we

are embarrassed to know on what basis grades should be determined. The giving of grades may logically be placed on one of three bases:

1. *The degree of excellence attained at the end of the course.* But there are such great differences in previously acquired ability that the student who works hardest and possibly improves considerably may fail, and the student with considerable ability get the highest grade in the class without any work. This is considered repugnant to our fellow faculty members and most of us have not given grades on this basis.

2. *The amount of work done in the course.* The student who faithfully hands in every outline, who gives every speech, and who passes every written test certainly makes a strong bid for a grade. We like to reward a pupil who has complimented us by being a subservient pupil. But, the primary purpose of the course, we have agreed, is to develop ability in public speaking, and it is possible for a student to prepare his lesson slavishly without developing in ability as fast as some others who are not so conscientious in preparation.

3. *The amount of improvement shown.* The most embarrassing element here is that we have no good measure of *how much* improvement *is* shown. There are probably no instructors who give a test at the beginning of the course and another at the end, and then grade upon the improvement shown. If the student body knew that such a thing was being attempted the clever ones would give a very poor speech for the first test.

At the University of Akron, students have been told that they were graded on a combination of these three bases. But fortunately no student has asked just how this is done and how the three systems are combined. Without giving any more space to this we may safely draw the conclusion that there is no satisfactory system of grading in such courses under the *status quo*.

B. The system of prerequisites is entirely unsatisfactory. It varies greatly in different institutions. The following statements, however, will undoubtedly reveal at least some defects in almost every catalogue statement of departments of speech that you may chance to pick up.

1. Many students should be permitted to take public speaking without interpretation or speech science.

2. Public speaking gives little aid, if any, in developing an actor or reader.

3. There is no reason why public speaking, or interpretation, or voice science should be a prerequisite of stage-craft or stage costuming.

4. Speech correction does not lean very heavily on public speaking or interpretation.

5. There is every reason why interpretation should be closely linked with story telling and acting, and yet there is seldom any connection.

6. Speech science (physics of sound, physiology and so forth) is seldom linked closely with phonetics, nor is phonetics linked closely with speech correction. As a general rule, these various things are brushed hastily in several courses, but not dealt with thoroughly anywhere.

Some institutions give a general course in speech, covering an introduction to public speaking, interpretation, and voice science. There are many things to be said in defense of such a course, especially for a liberal arts training. There is, however, considerable question as to whether those in professional training, say in engineering, should be asked to take interpretation and voice science. True enough, "It won't do them any harm!". But neither will the history of art or playing the piano. On the other hand, there is good reason for saying that every student (with very few exceptions) enrolled in institutions of higher learning should achieve some degree of proficiency in public speaking. Even in a liberal arts training, when a general course in public speaking, interpretation and voice science is given, there are still difficulties in regard to prerequisites.

C. Students entering advanced courses vary greatly in ability. Every one will surely admit that there is a wide range in ability of students entering beginning courses in public speaking and interpretation. These individuals pass through the course and at the end have almost the same variation in ability, because theoretically, all of them have shown some improvement. This means that those who enter advanced classes still offer a problem to the instructor—the problem of teaching widely dissimilar individuals by the same process and at the same time.

Under the conviction that such defects are inherent in the present system the department of speech at the University of Akron, co-operating with the university authorities, worked out a plan which is designed to remedy these defects.

II. The Akron Plan of Organization for the Department of Speech

There are three [1] separate elementary courses:

(a) Elementary public speaking
(b) Elementary interpretation
(c) Elementary speech science

Elementary speech science is chiefly a subject matter course, including the anatomy and physiology of organs used in speech, phonetics, and an introduction to speech correction. This course is taught in the conventional manner of subject-matter courses in other departments.

Elementary public speaking is not primarily a subject-matter course. It has two clearly defined purposes. The first and most important is to develop in the student an ability to speak well in public. The second purpose is to teach a knowledge of the principles of public speaking. In this course no grades will be given throughout the course. In fact, the instructor in charge of the class will never give any grades. But at the end of twelve weeks the head of the department will give a thorough written examination upon the student's knowledge of the principles of public speaking. This will cover two hours and will consist of an examination in the principles presented in the text and in the student's ability to give critical judgments based on those principles. If the student fails in this examination he will be privileged to take it again in three weeks. If he fails a second time he will have to wait until the following semester to take it again and to take the rest of the test.

If the student passes the written examination he will give before his class and the examiner (who has not taught any of the beginning sections) a prepared speech of from seven to eight minutes. It must

[1] Professor J. P. Ryan set forth the threefold nature of speech (see *Q.J.S.*, XIV (1928), 145). The plan as developed at the University of Akron was not consciously planned upon this theory; but by force of circumstances peculiar to this institution, the demands of the three different aspects appeared separately and thus emphasized the necessity for different approaches to the field of speech.

Anyone desiring a copy of mimeographed material given to students in connection with courses in elementary public speaking and elementary interpretation may obtain such material by addressing the Department of Speech, University of Akron, Akron, Ohio.

be persuasive, must contain elements of entertainment, and must be adapted to the audience (speech class).

If the student makes a passing grade upon his prepared speech, he will give an impromptu speech of from four to five minutes. At the end of the fourteenth week of the semester he would have handed his instructor a list of twenty topics on which he is somewhat qualified to speak impromptu. These should be either expository or persuasive. In the test the student will be given five minutes to organize his speech on one of the twenty subjects and according to such restrictions as may be placed upon it by the examiner.

If the student passes all three tests he will be given a grade for the course. If not, he will be given an "Incomplete" and permitted to try again the next semester. There are many other considerations that are taken care of in the plan, but it is not necessary to mention them here. It should be said, however, that the student does not go into the examination blindly. His textbook has placed before him the principles of good speaking; he has had the advice of his instructor to keep him informed as to his deficiencies and to guide him in overcoming them; at the beginning of the semester he is given a list of thirty criteria covering with considerable completeness the shortcomings which beset the beginning student of public speaking and which he should conquer before coming up for his examination.

The beginning course in interpretation is conducted in much the same way. An examination is given at the end of the semester which is similar to the examination in elementary public speaking.

It will be observed that under this plan there is only one standard by which a grade is given and that is the *plane of excellence achieved by the student*. The amount of work he has done and the amount of improvement shown are ignored. If the organization of the university permitted (and this is a logical extension of the principle involved) no grade would be given—the student would merely be passed or failed. Or, the amount of credit would be granted according to the plane of excellence attained. One student might achieve a degree of excellence justifying one hour of credit, while another might earn six hours.

We may now consider the plan of prerequisites built upon these three elementary courses.

(Asterisk indicates no prerequisite.)

*I. Elementary Public Speaking (prerequisite to:)
  A. Advanced Public Speaking
    1. Speech Composition
  B. Debating
  C. Social Science Public Speaking

*II. Elementary Interpretation (prerequisite to:)
  A. Advanced Interpretation
  B. Acting
  C. Radio Survey
  D. Radio Drama

*III. Elementary Speech Science (prerequisite to:)
  A. Speech Correction

IV. Consent of instructor required in:
  *A. Stage-craft
  *B. Make-up
  C. All seminar courses

Some institutions may have other courses, such as story-telling, play-writing, history of public speaking or of the theatre, advanced phonetics, teaching of the deaf, and so forth. But it may easily be seen where any other course in the field should be placed relative to the above system of prerequisites.

III. General Principles Governing the New Plan

In re-organizing the department every practice was thrown open to inquiry. The department was entirely willing to abandon such long-established advantages as the subsidizing of intercollegiate forensics, and to give up such contests entirely if in the judgment of the administration it was deemed sound educational policy to do so. The administration preferred to continue such activity, but various new principles have been introduced.

A. Under the system of teaching classes in public speaking and interpretation now used in this university the amount of credit per hour spent in the class room is based to some extent on the number in the section. For this reason a greater number of recitations per week is scheduled than hours of credit given. If the enrollment is small the number of periods used is reduced. If the enrollment is larger a greater proportion of the extra periods are used. The following table is used as the basis of this principle.

Number of students in section	Number of hours credit given per hour in class
9	1
12	.9
15	.8
19	.7
22	.6
25	.5

B. The instructor's load is adjusted, not according to the conventional fifteen teaching hours per week, because different classes require different amounts of time. It is assumed that throughout a semester the following scale will hold:

Work	Hours of work per week required of each instructor for each hour of credit given
Teaching subject matter courses	3
Teaching courses that are designed to develop ability	2
Coaching one play (144 hours to be divided by 18 weeks)	8
Coaching a half-hour radio play each week	16
Coaching debate	10

These estimates would vary considerably in different institutions. The point is that an instructor could carry a teaching load of twenty-four hours a week of courses in public speaking and interpretation. And that would be equivalent to teaching eleven hours of subject-matter courses and preparing a half-hour radio play each week. College presidents and deans, and even chairmen of speech departments, have not taken these facts into consideration; and the fault is only our own. We have failed to put our problems before administrators in a systematic and frank manner.

C. The number and variety of seminars has been increased to meet the individual needs of students. A great deal of the seminar work will be purely individual—the student working on a problem in which he is especially interested; but there will also be seminars in which a group will take up such topics as:

History of the theatre
History of public speaking
Directing plays
Teaching of speech
Radio writing
Play writing
Survey of the field
(Special interests)

The difference between such a seminar and a class is that the student will be required to use his own initiative to a great extent and the range of the course will not be carefully planned by the instructor.

PUBLIC SPEAKING IN THE ADULT SCHOOL

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BEFORE the most cursory and simple discussion of this specialized field of speech instruction can be meaningful, some understanding of the distinctive elements, the peculiarities which demand original lines of approach, is necessary. Because adult teaching is a relatively new field in America, and because less is known of the psychology of the adult than of any other age of human life, the adult teacher finds himself in a field in the first steps of experimentation, and hence one filled with novelty and inspiration.

The adult is no more a grown-up child, psychologically speaking, than is the child a miniature adult. The two live in different worlds, are burdened with different problems, react differently, demand different things from the classroom, from the teacher, and from the subject.

Adult school attendance is not compulsory; hence only those desiring to attend do so. Many motives cause adults to enroll for instruction, a sense of social inferiority being perhaps the strongest. The man or woman wishes to stand higher in the eyes of his children, his friends, his neighbors. The curriculum of the adult school is definitely divided into vocational and cultural courses, the latter usually having a big element of the vocational in them, for, the desire for social approbation notwithstanding, experience has shown that culture for the sake of culture is not a general adult desire.

Two other motives play an important part in adult school attendance: namely, raising the earning power in the economic scene, and a desire for social contact. The fifteen-cent-store clerk taking shorthand and typewriting; the third assistant automobile mechanic enrolled in a course in electricity; the bond salesman in public speaking are all examples of individuals using adult education to raise their

economic position. More time on their hands than is demanded by the execution of business and home duties brings many to the adult school for relaxation and enjoyment in a socialized situation. The feeling that they are "learning something," but more important, the social contact and entertainment afforded in the classroom of the properly conducted adult center brings thousands from their homes to school in September of every year.

It can easily be seen that the above discussed reasons for attendance combined with the lack of prerequisite requirements of any kind, of attendance, of assignments, of examinations or of grades will bring into every classroom a general assortment of training, intelligence, desire to learn, character, and personality. It is not unusual to find, sitting side by side, M.A. degree students and men and women who never completed the sixth grammar grade; foreigners having difficulty with language and teachers of junior high school subjects. In one of the writer's classes in the San Jose Adult Center, the following people met together for a course in public speaking: seven laborers, six housewives, four retired business men, four salesmen of various kinds, three ranchers, two doctors, two teachers, one attorney, one nurse, one college student and one part-time high school student. The ages ranged from eighteen to sixty-seven; education ranged from the sixth grade elementary school through graduate training. Two had received all, and one all but one year of educational experience in foreign schools.

Bearing in mind the presence of a general aversion among adults to schoolroom procedure, the enormous range of individual differences of all kinds, and the administrative procedure of the adult school, it can readily be seen that the methods and content of any course must differ widely from those used in the average classroom. There are only two elements of background common in such a group: the fact that they are present, and, more important, the fact that they are all adults with experience and first-hand knowledge of life and its problems.

A questionnaire to two such groups taking public speaking, asking what results they desired from the course, ranged in answers from "To be entertained" and "To be a better mother" to "To train my mind to concentrate." The emphasis in most responses fell, naturally, upon "To gain self-confidence." When asked to check a list for

elements of content to be included in the course of twelve two-hour meetings, the following was the resulting tabulation from the two classes (totalling fifty-two men and women):

Platform Speaking	43
Psychology of Speaking	40
Parliamentary Law	28
Conversation	27
Argumentation	19
Gesture	18
Grammar	11
Voice and Diction	8
Oral Reading	7
Rhetoric	2

After some experimentation, it was found not only desirable, but most necessary to make the group members feel at home and easy in the classroom, and to give them confidence in the instructor and the other group members before beginning any concrete work on platform speaking. Although there is a spirit of co-operation and "desire to do" found in the adult groups, seldom are the members ready or willing to respond instantly with their ideas in speech form. To them there is something so final and awe-inspiring in being able to make a speech that the way must be prepared carefully and foundations of informality and comradeship laid securely before they are ready to make the first venture. Never is the teacher or instructor called by those titles, but always considered, both by himself and by the group, as a leader; the group is not considered as a class of students, but always as members of a discussion body. The leader meets the group members on a basis of great informality and attempts to avoid the appearance of giving instruction. He stands at the door at the beginning of the class hour and shakes hands in greeting as the members enter, and at the close of the hour shakes hands in an informal "good-night." He is constantly ready to talk about the most personal of problems, and discuss in an open-minded way the most unusual of topics. Nothing that is worth being brought up by the adult for discussion should be ignored, but should be given instant attention.

The work was started most informally, through conversation on topics of major interest. During the session this fall, the national political campaign and a local bond election furnished ample material for discussion. After the group became fairly well acquainted within

itself and with the leader, the program planned for the course (based on the questionnaire responses) was put into operation. Several times changes were made when discussions or problems arose that stimulated and held the interest of the group.

The three discussion methods used for the first hour of the meetings served a double purpose. They gained response from nearly every individual and furnished material and viewpoints of worth not only as personal knowledge, but as basic material for future speeches. The three types of discussions used were: the Stolz Method, the Overstreet Method, and the Round Table Method.

The Stolz Method is that discussion technique devised by Dr. Herbert Stolz for parental education at the University of California, but since that time successfully applied to many types of subjects. It consists of breaking the group into four or five smaller groups, giving each one a problem to solve, and later hearing a report from each small group and discussing it in general session. A basic quotation and set of questions is placed in the hands of each individual. Usually each sub-group formulates an answer for one or two questions according to the number in the class. Each question should have from four to ten persons working on it with approximately twenty minutes being spent on this work. Twenty-five minutes is then given to reports from each question group and to general discussion. Following is one of the Stolz discussions handled by the writer's groups.

STOLZ DISCUSSION

(Form based on material from *Problems and Opinions* by A. M. Drummond and R. H. Wagner, Century Company, 1931)

"Much as I deplore the scarcity in America of some things which make life in Europe best worth living, I believe that in the underlying spirit of idealism our people are better off than those of Europe, and that our best chance of getting the culture which we lack lies in turning the idealism which we have into new and wider channels, rather than misconstruing or underrating it." A. T. Hadley.

1. Why are Americans so frequently criticized for boastfulness? Is it because we really do boast more than other nationalities?
2. Why do we succumb so easily to fashions and fads in religion, education and sports? Is it because Americans, like children, are gullible and imitative?
3. Is it true that Americans go to extremes in everything—in work and play, eating and dieting, drinking and prohibition, earning and spending, and the like? Why is this so (or not so)?
4. What influence has the frontier had on the American character? Has it made us restless? Lawless? Hostile to art and beauty?

5. Why do Americans travel and reside abroad in such large numbers?
6. Does Adult College Education have any place to fill in this problem? What is it? Is it fulfilling its obligations? Why or why not?

The Overstreet Method is one of panel discussion devised by Dr. Harry Overstreet, in which a group of experts or well informed individuals discuss a given topic informally from their chairs—although apart from the remainder of the class. This is done under the chairmanship of a leader who seeks to guide the discussion into the desired channels. The member of the "audience" group do not participate until after the question has been gotten well under way by those chosen to form the discussion panel. At that time the chairman receives questions and statements from the floor. Following is a suggested Overstreet discussion on "Divorce and Society," a topic which lends itself particularly well to the method because of its many phases, and to the group because of the contact with divorce and its results common to the personnel of an adult group.

The members of the panel would include: (1) a doctor, (2) a minister (Protestant), (3) an attorney, (4) a sociologist and (5) a charity worker. In the discussion, the endeavor would be to bring out the attitude that, from a legal standpoint, it should be more difficult to get married than now obtains, rather than more difficult to get divorced.

The Round Table Method is the familiar one wherein the leader starts discussion on a question, and, by properly guiding and stimulating, gets responses—both questions and answers—from the group.

By combining this first hour activity with a recess period and an hour of speech activity, a full evening's meeting is filled. Following is a plan for a two-hour evening carried on by the writer. The example happens to be the third of a series of twelve, the first two being devoted to informal conversation and discussion on topics of direct and immediate interest.

PLAN FOR ONE TWO-HOUR SESSION

I. Round Table Discussion, bringing out:
   a. What is an art?
   b. What is a fine art?
   c. What is a useful art?
   d. Which is public speaking?
   e. Why?
   f. What are the practical uses of public speaking?

II. Relaxation period of fifteen minutes. This is advisable as the group members, not being accustomed to classroom procedure, become physically restless if not allowed to walk about, smoke and mingle socially.
III. Speeches on "The Most Interesting Spot I've Seen." No criticism or discussion is given these speeches. They are impromptu and volunteered.

The other meetings follow in much the same form, varying the discussion method, with occasional interspersing of short lectures on Parliamentary Law (with drill), Psychology of Speech, and Gesture. The second hour activity for the meetings follows:

Evening I:	Speech on "Why I Take Public Speaking."
Evening II:	Speech on abstract words and symbols. These are written on the board and the speech built around any chosen one.
Evening III:	Speech on "Spot of Interest."
Evening IV:	Speech of Presentation and Speech of Acceptance.
Evening V:	Speech of Nomination.
Evening VI:	Illustrated speech. (Object or objects actually used in the speech).
Evening VII:	Informative speech on some field of industry.
Evening VIII:	Speech of Stimulation.
Evening IX:	After-Dinner Speeches.
Evening X:	Speech of Welcome and Speech based on a newspaper story.
Evening XI:	Speech on some Economic issue.
Evening XII:	Speech of Conviction (single argument given completely).
Evening XIII:	Speech of Conviction.

As has been suggested, the above outline varied somewhat in its application, but the variations came about in response to group needs or trend of interest at that particular time.

Criticism and discussion of the individual speeches is used just as soon as the group becomes sufficiently at ease to accept it. At first the speeches of the evening are discussed as a whole, later individual speeches are criticised, always constructively, with an attempt to progressively apply the principles learned.

Progress is necessarily slow because of the lack of preparation on the individual pieces of work and the varying number of speeches made by the different members. The individual is never called upon to speak, but, when he desires, he volunteers. Although encouraged to speak at every meeting, some members sit through all meetings, and no amount of encouragement will get more than one or two speeches

from them. Others, and this group is by far in the majority, are eager to speak as often as possible and take every opportunity which presents itself.

Although public speaking instruction is widely offered by Y. M. C. A.'s, university extension divisions, correspondence schools, and as free-lance courses, thus bespeaking its popularity, it has not as yet generally proved itself to the adult school administrator to be a fundamental need of adults. Hence, at the present time, public speaking is offered in very few adult schools. For this reason and for others mentioned previously, the activity here presented is still in the stage of infancy. That there can be a strong socializing element in a speech group cannot be denied. Development in platform delivery and participation in discussion is readily seen in most of the students. Many of the less concrete outcomes, to be felt and not tested, have been observed by the writer. Surely the evidenced interest in the classes is sufficient proof of their worth as "threshing-grounds for unspoken ideas and unexpressed opinions."

AIMS OF SPEECH TRAINING IN THE JUNIOR COLLEGE

IRENE CHILDREY HOCH
Modesto Junior College

THE aims in speech training in junior colleges should have their roots in the needs of the students desiring that training. There are three groups of students in junior colleges: first, those preparing for the university; second, those whose college attendance will terminate with graduation from the junior college; and third, those who will continue their education at some professional school. There should be different objectives for the various courses needed by each group.

For the first group there should be fundamental speech courses of such a uniformly high standard that transfer values will be unquestioned by the higher institutions. This preparatory group needs public speaking, oral interpretation, and, if the school can afford it and if there are trained teachers available, courses in dramatics and play-

writing. The public speaking course should train the student how to think, to have something worth while to say, and to develop his speech mechanism so that he may say that something effectively. The course in oral interpretation should give the student the ability to think, to concentrate, to understand what he reads from the printed page, to stimulate his imagination, to awaken his emotional energies, and to develop his voice so that it becomes a flexible instrument. The goals of the dramatics and playwriting courses should be the awakening of an appreciation of beauty in art and in nature, the kindling of an enjoyment of the artistic side of the theatre, the establishing of an understanding of life-situations by having the student live them vicariously, the exposing of him through the play activities to such life-problems as will make him a social individual with a sense of his civic responsibilities in a free government, the sharpening of his wits in meeting new life-situations, the preparing him for a wise use of leisure time, and a creative urge to balance the possessive impulse of modern life.

Terminal courses with a more popular, miscellaneous, and necessarily superficial content and method should be offered to the second group. The needs of this group have been the most difficult to meet, and have given rise to the greatest mistake in experimenting in speech in the junior college: i.e., to try to meet the demands of students and over-zealous business organizations for a course that will lead to stunts, or to prize-winning contests, or a course that is all-inclusive on a par with the correspondence courses that promise to make public speakers and movie or dramatic stars in six months, or a course that develops the talent for an entertainment bureau which feeds unthinking pastime to all the various organizations which have the financial control of the junior college, or a dramatic course for the purpose of putting on spectacular shows not only for assemblies, rallies, athletic events, but also to raise money for every end except drama.

This mistake in terminal speech courses has arisen from the fact that the junior college is a home product built on a home plant with the voters on the spot watching the development and dictating the policy. The university escapes this tutelage by being removed from the people who pay or think they pay its expenses.

The home folks are not entirely to blame; some reproach should fall upon the instructor whose training has been inadequate or whose

personal ambition for cheap publicity and popularity lowers his ideal for his goal in his speech courses.

There is still another factor which lifts opprobrium not only from the voters but also from the instructor, i.e., conditions in a small junior college which make it necessary for the instructor to be the dramatic and the debate coach, overseer of the school paper and the annual, advisor to the extra-curricular activities whose roots branch out from the local chapter to state and national organizations, besides teaching a full English and speech program in the junior college with some additional classes in the high school, and also being an entertainer for the local clubs that make demands upon the junior college to fill out their last-minute programs.

The taxpayers want the junior college to make the student a better citizen. Can it make the student a better citizen by allowing him to think about the problems that the community is thinking about, or by exposing him to something higher to raise the culture of the community by getting him to think about higher things? Are we going to make concessions to a community that is not academically-minded and that has not had university advantages?

In meeting the needs of these vocationally-minded students and the public in these terminal courses, is the junior college to give the students and the public what they think they want? Does the physician allow the patient to say what his method of treatment shall be or what medicine he is to take? If the patient knew how to prescribe for himself why would it be necessary for him to spend his time and money going to a physician who is a specialist in that field?

We should help this student to acquire the ability to express himself, teach him how to think, but also give him something worthy to think about and a horizon beyond his vocational habitat. The content value of these terminal speech courses should be on a par with the content value of other courses in the English department. The Bible says, "Feed my lambs," not my giraffes. Hence, it is better to prepare the proper kind of food for the definite kind of animal who is to consume the food.

The junior college with its small classes can meet the needs of this second group of students; whereas the university with its huge numbers necessitating impersonal machine-like instruction can not, nor would it if it could, for I have heard university instructors assert

that the vocational aspect in education must not be emphasized in a cultural university.

The junior college can help this supposedly terminal student correct his bad habits of speech, gestures, and thinking, to make his body a fit instrument to house his soul, mind, and voice, and make him able to communicate with others; but no junior college can maintain its prestige as an educational institution of high rank, if it permits the students who take these terminal courses to pass on to the higher institutions and recommend them for upper division work in speech.

To meet the needs of the third group of students, those going into some professional school, it has been argued that semi-professional courses should be given in communities that feed such institutions or industries, for the same reason that the school offers training in commercial, engineering and other vocational subjects. However, this phase of speech training is very difficult to develop so that its aims conform to an ideal and not to an idea of a glorified Chatauqua. As one teacher says, "The only aim I am able to see is that of training in speech as an end, not a means, and that end seems to be to 'put on' spectacular shows, get into the movies, or ape a cheap stock company."

The difficulty in presenting these semi-professional courses lies in the fact that cheap life-values are presented; the talented youngster has the opportunity of flaunting his personality before too admiring audiences that give him a distorted idea of his own importance, making him dissatisfied to live a quiet useful life so that he later suffers from his exaggerated ego. It is rarely possible to instill in this student the ideal of trying to become an "artist who has a willingness for unselfish service, a genuine humility, the stamina to persevere in unremitting labor, the ability to develop the power of responsibility, initiative, teamwork, fair-play, and good sportsmanship," which is part of the code of the Modesto Junior College Players.

I believe these semi-professional speech courses should be given in communities that demand them, if the right instructors can be found to present them. If the instructor does not have high personal ideals, if he is not an unassuming artist himself, he can not be the mainspring for the ideal aims that such courses should have; and the courses not only do no good, but are a decided menace to the impressionable youngsters who take them.

I have tried to give the aims to meet the needs of the three distinct groups of students—university preparatory, terminal, and semi-professional—who come to the junior college for speech training. I should like to add a list of aims collected by Mr. Richard Bietry in a report of a survey of speech training in the junior colleges presented by him before the N. A. T. S. at its annual convention held in Chicago two years ago. These aims have appeared in the QUARTERLY JOURNAL OF SPEECH, April, 1931, and in the *Junior College Journal* of November, 1931. They are as follows:

Expression as a tool; development of poise; training in specialized forms of speech; appreciation; training for public appearances; ability to think clearly; speech for business use; collection and arrangement of materials; personality development; voice quality; choice and utterance of words; preparation for advanced work; ability to adapt to situations; personal speech problems, including correction of defects; conversational powers; pronunciation; use of leisure; communication of thought and feelings by visual and auditory symbols; power of logic and analysis; discussion of vital modern problems; same opportunity offered at state university; to make money "support everything but drama."

From the variety of the aims given, it is apparent that there is a wide diversity of speech courses given in junior colleges and that the instructor has a different aim for teaching each course and that each school has an aim different from that held by its neighbor for teaching apparently the same course. This variety of aims was the cause for two meetings of college instructors of speech in northern California last year. These meetings served as a clearing-house for ideas and as a basis for the stabilizing of fundamental speech courses in junior colleges.

The report of the committee headed by Mrs. Marian Stebbins of Mills College, California, was published in the QUARTERLY JOURNAL OF SPEECH under The Forum, April, 1932. Prof. Anthony Blanks of the University of California said of the meeting at which Mrs. Stebbins's report was given, "This is the most significant meeting on speech in the history of California." When we examine the report we must agree with him.

The committee recommended that no general basic speech course covering instruction in voice and speech, reading, public speaking, and debate, etc., should be given in college.

The aim for the public speaking course in the first semester should be to develop in "the student the ability to think and the pos-

session of something to say," and in the second semester, to give "extended practice in the various forms of address, formal and informal."

The emphasis in the oral interpretation course should be "placed upon content." "Great world literature should be studied through and for oral interpretation."

"A speech test should be given to all students entering college, on the same basis as the examination given in English composition, and those students failing to pass such test should be required to work in a speech clinic without credit until the deficiency be removed," just as the student is required to take Subject A in English after he has failed in his entrance examination in English Composition.

In view of the fact that the speech test for all students can not at the present be made obligatory, a laboratory course in the "technique of voice production and speech" should be offered in connection with the public speaking and oral interpretation courses, and attendance be made compulsory until the student overcomes his speech difficulty. This laboratory course should be held three or five hours per week carrying one unit of credit.

I have tried to give the aims that meet the needs of the three groups that ask for speech training in a junior college; I have repeated the aims listed in Mr. Bietry's survey of junior colleges; and I have given the ideal aim for the fundamental speech work in a junior college as given by Mrs. Stebbins, representing all of the colleges in northern California. These aims are necessarily in the process of changing, because the junior college is still in the experimental stage. But there is no other place in the junior college program where the aims are so important as in the department of speech, because this speech program has a direct relationship to social life under a free government and to the objectives now being stressed in these troubled times—family responsibility, livic responsibility, and education for the proper use of leisure time. No matter what our mistakes may be in our experimenting in speech in junior college, may we recognize that "not failure but low aim is crime."

SPEECH ACTIVITIES IN JUNIOR COLLEGE*

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Long Beach Junior College

JUNIOR college speech activities have limitations and possibilities peculiar to themselves. Tradition is in the making. Authorities in the field of junior college speech have attacked extra-curricular activities on the grounds that they place too much emphasis on ballyhoo, publicity seeking, and exhibition, at the expense of sound speech education.

Can we justify extensive speech activity programs in the two years of junior college? Have we room for them?

Our chairman, Mr. Bietry, has questioned the value of extra-class speech activities on this basis. At the Chicago convention he stated that:

> The first and foremost responsibility of the teacher of speech is to present his subject as a tool; as a means to an end, and not as an end in itself.
>
> There is little room left for the ballyhoo of public performances.
>
> We must work for more classroom teaching and fewer publicity-seeking contests; more clinics, and fewer public performances.

I have neither the wit nor inclination to take issue with Mr. Bietry. The need for teaching the fundamentals of speech, especially in the junior college, is obvious. I am also opposed to extra-class activities which stress publicity-seeking and exhibition at the expense of sound speech education.

At the same time, I believe that it is equally obvious that the trend of speech education is toward teaching the use of speech as a means of communication, as a means of gaining audience response, with voice, diction, and movement woven in as a part of that pattern.

Perhaps I am unduly optimistic, but it is my present belief that extra-class activities will justify their existence by serving the primary purpose of speech, by training students in communication as a means to an end, rather than by training them in exhibition as an end in itself.

I believe that there is a growing tendency toward a closer tie-up between class work and extra-class activities in speech, and that the activities vitalize and motivate the work of the speech classes. I be-

*Delivered at the National Convention, 1932, in Los Angeles.

lieve that the recent tendencies of extra-class speech activities are in the right direction.

Let us consider debate, for one example. Debating has itself been the subject of a ceaseless debate. We read articles asking us if debate is dying out in the colleges, implying that if it isn't it should be. We are told of the over-emphasis on debate as a form of exhibition; we are told of the over-emphasis on winning, of the over-coaching, and the consequent training of a few at the expense of the many. Admittedly, these accusations have a basis in fact. Not long ago, a superintendent of schools vehemently objected to a judge's decision against his high school team. His arguments were:

> We have the highest paid and most efficient debate coach in our league. The speeches he wrote for this debate were the best he has ever turned out. Those speeches were thoroughly memorized and delivered flawlessly. How could our team lose?

Far be it from me to defend this sort of debate practice. Nor do I imply that this illustration is directly applicable to the junior college situation. However, it suggests a familiar problem. How are recent tendencies in debate serving to meet this problem?

The newest and most significant movement in contest debate is the tournament. The debate tournament has become an important factor in junior college debate practice. Phi Rho Pi, the national junior college forensic organization, which has recently been officially recognized by Pi Kappa Delta, and which now has chapters in some fifty of our junior colleges, has adopted the tournament for its convention debates. The Southern California Forensic League is using the debate tournament. The Redlands University of California has bi-annual invitational tournaments where junior colleges meet four-year institutions on an equal basis The College of Pacific is planning an invitational debate tournament to be held this spring for junior colleges and colleges.

A debate tournament, as you know, is a gathering of debate teams at some one place for the purpose of engaging in a series of contests, round after round, until a final winner emerges. Every team debates both sides of the question. Usually all debate teams engage in four or five preliminary rounds before the decisions are announced. Teams losing two or more of these first rounds are eliminated. The more fortunate teams continue in semi-final and final rounds to determine a winner.

What are the advantages of the tournament debate? In the first place, it places a premium on extemporaneous preparation. Set speeches prepared by coaches will not hold when subjected to a variety of attacks. The tournament debater must be well grounded on both sides of the question, and must be prepared to adapt his debate to the cases of his opponents. There is training in communication rather than exhibition.

Secondly, the debate tournament lessens the emphasis on winning at any cost, and helps to solve the judge problem. It leads to a philosophic acceptance of defeat, if there is such a thing. It lessens the odium of losing, since the losing teams are a goodly majority. Censure is seldom directed at any one judge, since each team is judged by at least five different individuals. Thus tournament debate tends to place a proper emphasis on discussion rather than an over-emphasis on winning.

In the third place, the debate tournament allows for a widespread participation. The more teams, the better in tournament debate. Single schools often enter from four to six teams in these contests. 132 teams participated in a recent tournament held at Southwestern College, Kansas. Fifty-six teams, representing 16 schools took part in the Redlands University tournament last month. Reports for the last year show that one junior college engaged in 161 debates with twenty-eight schools. Another school in 138 debates, another junior college in 103 debates. A score of schools engaged in twenty-five or more debates last season. Thus the tournament provided training in communication for a larger number of student debaters.

There are other advantages of tournament debate. Friendships are formed, and traditional inter-school rivalries are dissipated. Every one learns something. There is a broadening of understanding as to the real standards of merit in debate.

The defects are equally obvious. This group debating might well be called a form of over emphasis, especially so in the light of the statistics I have just given you. There is also the nervous strain of long drawn out competition. The popularity of this form of debate would suggest, however, that the advantages outweigh these disadvantages, and that tournament debate lessens the major evils of the dual debate contests by emphasizing communication rather than exhibition, by reaching a larger number of students, and by reducing the emphasis on winning at any cost.

There are other comparatively recent innovations in debate method. The Southern California Forensic League uses the Oregon Plan of debate, which, as you know, includes a period of questioning. This plan is supposed to develop extemporaneous ability, to require a sound knowledge of the question, and to create audience interest. It is successful in the later aim. Audiences do enjoy the embarrassing moments which occur in the periods of questioning. Other variations of debate practice are the open forum, the split team, the non-decision contest, the discussion debates given before selected civic and business groups, all of which have their defects and their good points. Yet this growth is definitely away from exhibitionism, and points toward the use of debating as speech training in communication.

Time will not permit me to discuss the recent tendencies in contest oratory. I might remind you, however, that even the Constitutional contests, which I frankly do not care to defend, have included an extemporaneous requirement. And I might mention the increased interest in the purely extemporaneous speaking contests as a substitute, in some instances, for oratory.

I have purposely avoided a consideration of dramatics, since neither my experience nor my interest has been in that field of speech activity. I believe, however, that the junior college drama workshops are working away from the school-disrupting pageants and exhibitions. I believe there is a growing emphasis on the one-act plays, student-produced, which give real speech training in interpretation to a larger number of actual participants.

Extra-class speech activities are not limited to debate, oratory, and dramatics. Some very valuable speech training is obtained in the semi-social student clubs and forensic societies. Here, also, there is a growth toward training in speech communication. For example, many of these student clubs sponsor student speaker bureaus. These speaker bureaus list all students who have the desire and the ability to speak in public. The bureau then makes the necessary contact between prospective speakers and available audience situations in the college and in the community.

One junior college speaker's bureau, last semester, supplied more than twenty student speakers to church groups in the community; some fifteen or twenty other speakers talked before the service groups in behalf of the local community chest. A number of other students

served in various other capacities. These student speaker bureaus can be of real value to a speech department by offering to a number of students the opportunity to supplement their speech class training and the artificial classroom situation with actual speech assignments before real audiences.

In this paper I have tried to give you the impression that the cause of speech activities in the junior college is not a lost cause. I have tried to show that these activities are growing in the right direction. I have tried to show that there is a real movement away from exhibitionism and toward training in communication. I honestly believe that speech activities in the junior college can be used to motivate and to supplement the work of the speech classes.

PAGEANTRY: THE MESSENGER*

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I.

WHEN I was asked by our president to prepare a paper for the Convention of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, "giving suggestions of how a pageant to be of value, must grow out of the heart of the author, and the need of the times," I was overcome with a sense of trepidation. The task would be less difficult if it were to discuss a pageant prepared by someone else.

The idea of the pageant I here describe gradually evolved during my travels through Egypt, Palestine, and Syria, three years ago, when I had exceptional opportunities through letters, to make interesting contacts, and later in Geneva where I spent five months. During this time I became a member of the International Students' Union, and was thus enabled to meet people from many parts of the world. I was so deeply impressed by my experiences that I decided upon my return to convey to my pupils my deep conviction of the essential oneness of all humanity, with the idea of educating for world understanding, and for the prevention of the forming of

*Delivered at the 1932 National Convention in Los Angeles.

prejudice. For, in the words of the old sea-captain in the prologue: "Prejudice is unknown to children; only 'grown ups' have it."

Finally, after two years, the opportunity came. The first two presentations were given in the auditorium at Le Conte Junior High School, Hollywood, California. After the close of school we presented it again, for the Women's Breakfast Club of Los Angeles. There was an audience of eight hundred persons. It was later voted the most interesting and, also, the most educational program of the year.

II.

History reveals that pantomime was the first means of communication; and out of pantomime grew pageantry, and pageantry became the mother of drama. Primitive man probably found in pageantry a vehicle for the education of the youth of his time. First, through weird rites and ceremonies youth was instructed in the hunting, preparation and eating of food, and was taught how to conquer the world of nature. Then, when kingship came into being more elaborate forms were used. Religious pageantry, no doubt, developed concurrently with the other forms.

"The modern pageant is the direct outgrowth of the mystery play of the later middle ages," writes Linwood Taft in his book on pageantry. "The mystery play concerned itself with those rare moments of human experience when existence was transformed and glorified through contact with the divine. . . .The modern pageant does not deal with religious matters as often as with historical events. At the same time the sort of event that makes suitable and convincing pageant material, is the unusual event, the kind of thing that happens only in exalted moments when men are inspired by lofty and unselfish motives."[1] I have been asked to evaluate the educational results of pageantry. The pageant is wider in scope and is therefore more fruitful of results than the ordinary dramatic performance. There are other considerations: First, it provides opportunity for a greater number of students, not only for those who have dramatic talent, but also for those who are not considered gifted; secondly, it serves as a means of effective integration of all departments, thus becoming a school project. The force of the spoken word combined with vivid visual appeal makes an indelible impression upon

[1] *The Technique of Pageantry* (1921), Introduction, 5-6.

the child mind. A message which might pall in a sermon becomes a thing of animation, of beauty, of joy.

The World Friendship Club in our school furnished the incentive for our pageant, which we called, *A Pageant of the Nations.* It was presented in honor of International Goodwill Day.

There was a brief introduction by a member of the World Friendship Club who explained the purpose of International Goodwill Day. A prologue, consisting of a dialogue between an old sea-captain and his grandson, prepared our youthful audience for the pageant that followed. The captain points out that in his travels in foreign lands he has found similarities in all peoples, that misunderstanding is the result of unfounded prejudice, and that it is necessary to cultivate, not only the international mind, but the international heart, as well.

The notes of a flute furnish the signal for the opening of the pageant, the sea-captain and boy remaining down left as spectators. The raising of the curtain reveals the Spirit of Progress standing with outstretched arms before the altar of civilization. The altar is placed before a stone wall above which appear the top of a mosque with its minarets, a Christian church, and a synagogue.

The notes of the flute had introduced the strains of an oriental melody, "In a Persian Market," which continues until a change in music is needed, but which recurs, again and again, throughout the pageant. The Spirit of Progress turns and takes her place down left. There she tells the story of civilization, as each nation, race, or religion places its contribution upon the altar. She relates how in one hundred years the ends of the world have been drawn together through improvements in the means of communication and travel, but that man's interdependence is from century to century, as well as from nation to nation, in science, art, letters, and sport.

Part I contains nineteen episodes, beginning with the contributions of the Egyptians and Babylonians to science, and of the Hebrews to religious literature. Since the main thread of continuity is furnished by the theme of the "oneness of humanity" the episodes are strung upon this theme, with equality as the unifying idea. The Spirit of Progress relates each episode to the theme. We show that many great religious leaders have arisen from time to time; that the Chinese, in addition to important inventions, have given to the world Confucius, the author of the Golden Rule.

At the time of preparation of the pageant prejudice was rampant

against the Japanese because of their occupation of Shanghai. Our Japanese scene was proof that only a slight thing is necessary to remove prejudice. Mention was made of the contributions of the Japanese to science, art, and agriculture, and then six naive and charming Japanese girls in their own colorful costumes entered, each carrying a standard bearing one of the following words: "The Youth of Japan Desires Peace." This scene evoked enthusiastic applause.

Grecian women in flowing robes placed a miniature of the Parthenon upon the altar, and the past was linked with the present in the figure of an athlete representing the Olympic games.

Other high lights in Part I were the contribution of Palestine with its gift of the Prince of Peace—this scene presented by a girl in Palestinian costume who recites some of the Beatitudes using as a climax, "Blessed are the peacemakers for they shall be called the children of God"; followed by the contribution of Rome in the spread of Christianity; of the Crusades as a factor in the greater unification of mankind; of England and the immortal Shakespeare; of France, with Joan of Arc entering upon the strains of the Marseillaise, and Lafayette, who cemented the friendship between France and America; of Scotland and Robert Burns, the poet of brotherhood, who enters to the tune of "Auld Lang Syne," and reads the lines,

> For a' that and a' that,
> It's comin' yet for a' that,
> That man to man, the world o'er,
> Shall brothers be for a' that.

And the curtain closes upon Part I with the joyous dancing of an Irish jig.

Between Part I and Part II, variety was added when five Japanese girls performed in a dance, and a talented negress sang a solo.

The Spirit of Progress then introduces Part II, before the curtain. A muezzin's call is heard in the distance. Upon the rise of the curtain, he gives the call again. The Mohammedans are seen passing to the mosque. At the ringing of church bells a priest and his flock are seen on their way to mass; later a rabbi and his followers pass to worship—this to show that there is a place for every religion in the scheme of things. A typical Oriental street scene is then enacted. Arabs, Jews, Hindus, Persians, American and English tourists, Chinese, and American sailors, present a colorful panorama.

In the meantime the sea captain has again resumed the dialogue with the boy, explaining some of the customs in Eastern cities.

The pageant proper is then resumed with the contribution of the Arabs. Part II (in eleven episodes) has a number of very dramatic moments such as the unveiling of Tahirih, the noted woman martyr of Persia, who emancipated her sisters from the veil; the gift of Spain in the discovery of America, the Spirit of Progress reading these lines of Joaquin Miller:

> He gained a world:
> He gave that world its grandest lesson:
> "On and on."

And then to the tune of "Columbia, the Gem of the Ocean," occurs the dramatic entrance of the framers of the Constitution; and while the music continues a colored boy struggles center stage with his hands tied. After several futile attempts to free himself, the tall, familiar figure of Abraham Lincoln enters, sees the boy's dilemma and releases the bonds. The contributions of the negro race then follow. One of these is the spirit of reverence as it reveals itself in his beautiful spirituals. A trio of negro girls sings a spiritual with fine effect. The scene is followed by the contributions of the American Indian climaxed by the entrance of an Indian chief who lays his pipe of peace upon the altar as a symbol of brotherhood.

Part II ends with the gift of Switzerland: the city of Geneva, the home of the League of Nations.

The Spirit of Progress then resumes her recital. She says, in brief, that the most important contributions have been made to civilization during the past eighty years; that when Morse flashed his dramatic words, "What hath God wrought," across the continent in 1844, a new era was begun; "that America has been the leader in furnishing the means for the unification of mankind, but that it is self-evident that unity and conciliation of the human world cannot be accomplished through material means alone. To establish these principles a propelling power is needed which will bring about a change in the hearts of all men. Unity is possible among individuals; it is also possible among nations." [2] "When God created the earth there

[2] Abbás Effendi, *Promulgation of Universal Peace* (1925), I, 9. Abbás Effendi, prince of the royal house of Nur, Persia, first published this book, in

were no restricted boundaries. He did not apportion a certain area to Germany, or to France, or to England, but He apportioned the whole earth to humanity. So let us strive again to bring about such a condition so that when one is asked, 'To which nationality do you belong?' the answer will be, 'To the nationality of humanity.' In other words, we shall be citizens of the world—one family, one country, one world of humanity; and these wars, hatreds, and strifes will pass away." [3]

The last scene of the pageant shows the uniting of the nations. All participants are gathered on the stage at the rise of the curtain. In the center is seen a slender white May-pole, surmounted by a white dove, with wings outspread, and bearing in its bill an olive branch. Twenty representatives of the nations and races from two circles about the pole, each holding aloft a streamer, the color of a nation. The others are grouped about them. At the left are seen standing together in the utmost friendship, a Jewish rabbi, a Mohammedan mulla, and a Christian priest. At the right stands Tahirih, the Persian lady, who is saying to them: "In a flower garden, the very fact that there is difference and variety lends a charm to the garden. If all were of the same color the effect would be monotonous and depressing. The world of humanity is like a garden, and the various races are the flowers which constitute its adornment." [4] Then, enter the Spirit of Peace. The orchestra is playing a beautiful strain to which she joyously dances from one nation to another, joining the hand of each with the hand of its neighbor. After she has finished she strikes an appropriate attitude at the center left when Tahirih pronounces the following words in benediction: "Methinks in the stillness of the ecstasy of this hour I hear wafted to earth, upon the breath of peace, this message: 'Ye are all the leaves of one tree, the drops of one ocean, and the children of one God!'" [5]

III.

So much has been written of the technique of pageantry, to which I could add nothing, that I have sought merely to point out the efficacy of the pageant as a vehicle for the expression of a message.

two volumes, anonymously. Because of its revolutionary ideas, it was circulated without the author's name until after the World War, at which time the author was recognized and knighted by the English government.

[3] *Ibid.*, I, 114. [4] *Ibid.*, I, 42. [5] *Ibid.*, II, 316.

A pageant of this kind, planned as a means to an end—a phase in the education of youth—proved a most interesting experiment. When we realize that upon the youth of today rests the responsibility of rescuing the world from chaos, of active participation in the reconstruction of tomorrow, and the establishment of a new world order, then no effort is wasted, for the soil is fertile, and results are certain.

The combined effect of the words of the Spirit of Progress, the music by an orchestra of forty pieces, which supported the theme and added to the emotional appeal, and the colorful costumes made a lasting impression on the youthful audience; and those in the pageant expressed a joyousness that was refreshing. Each one felt that he had lost his identity in that of a nation, a race, a religion, or a quality. Joan of Arc was the personification of the spirit of Joan of Arc; Abraham Lincoln spoke but one line, "The white race should be just and kind to the colored race," but that line was imbued with the spirit of Lincoln. The girl who represented the Persian lady said to me: "I feel that I am Tahirih, and that the words she speaks are my words," and of this one could have no doubt. So vivid was her pantomime that when she unveiled her face and walked off the stage with beckoning gesture, one could almost supply these words: "Oh, women of the world, follow in my footsteps—work for the advancement of human kind, and lift the veils of prejudice."

The pageant is of great interest to children because it puts children into the picture. It is one way of imbedding ideals in the soul of the child, of giving knowledge, of building character. In enacting the roles of great characters in history, they are impressed with the desire to become like them. From the standpoint of religious achievement, the impression never leaves the child mind. At a time of social, political, religious, and racial unrest, the pageant furnishes a very effective, if not an ideal means for establishing unity and understanding. Associating itself with sound, color, action, and music, with all the realm of art, history, and literature at its command, pageantry holds an indisputable place in education.

A STUDY OF OVERLEARNING IN DRAMATIZATION*

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THIS investigation grew out of attempts of the writer to find some objective means of testing or estimating the overlearning incident to the process of rehearsing a play sufficiently to assure a smooth performance of it before an audience. When a test was made to determine the amount of a play retained after a lapse of thirty days from the time the performance was given, the results showed a high percentage of recall. The assumption is that comparing these results with memory scores based upon a minimum of overlearning would provide a rough estimate of the overlearning resulting from the repetitions of the play attendant to the process of rehearsing. This overlearning would be represented in terms of an increased percentage of material retained over and above the scores as determined by the findings of Radossawljewitsch, Henderson, and others where forgetting is allowed to begin after two perfect reproductions of the material.

Purpose and Value of the Investigation

The purpose of this investigation is to ascertain the permanency of learning incident to dramatization. The determining of memory scores resulting from the many repetitions of memorized material which occur during participation in school plays might be of value in various fields of education. Educators, whether by means of the extra-curricular or the regular curricular procedure, are interested in the permanency of the learning. Concerning history, Reed says:

> But something of history should be retained. If it is not retained, no further use can be made of it, either for conversation or for applying it to the solution of modern problems. For retention we know that frequent relearnings are necessary. Of this the law of forgetting is conclusive proof—97 per cent forgotten after one hundred and thirty days, and 52 per cent after eight hours,

*Psychologists define *overlearning* as the added power of retention resulting from repetitions of the material after it has been completely learned. Several perfect repetitions is regarded as evidence that it has been learned. The further repetitions or overlearning results in a strengthening of the bonds or nerve connections, which makes forgetting slower.

according to the experiment of Radossawljewitsch. This is for nonsense material which has been completely memorized; that is to the point of an errorless reproduction.[1] For completely memorized meaningful material which has not been memorized, but only comprehended, it would probably be faster. The only remedy for such a condition is repetition—repetition in the form of many relearnings or reviews.[2]

Reed recommends dramatization in the teaching of language, history, and geography.[3] Plays were used in the old grammar schools to teach Latin.[4] Tests on the teaching of modern languages include the giving of modern language plays among the methods of modern language teaching.[5] Thus the importance or value of information on the subject of overlearning will depend largely upon its usefulness in modern educational practice.

Consideration of the Problem

Some idea regarding the nature of the overlearning incident to rehearsing a high school play for a period of three weeks is shown in Table I by the per cent retained by three third-year high school pupils from the cast of A. E. W. Mason's *Green Stockings*:

TABLE I
MEMORY SCORES FOR THREE HIGH SCHOOL PUPILS AFTER 120 DAYS

1. Eugene R.	84%
2. James D.	94%
3. Mary M.	87%
Mean Score	88.3%

The amount retained is considerably more than Henderson found for high school students after a lapse of twenty-eight days (64.1%) when there was no overlearning of the material. This is the nearest comparable score to which reference can be made on the basis of.

[1] Reed is evidently in error here, as two errorless reproductions were required in Radossawljewitsch's experiments. (See Bean, *The Curve of Forgetting*, 4.)

[2] H. B. Reed, *Psychology of Elementary School Subjects* (1927), 362.

[3] *Idem*, 334-5, 375, 439.

[4] M. M. Smith, *Equipment of The School Theatre* (1930), 4-5.

[5] R. D. Cole, *Modern Languages and Their Teaching* (1931), 230-235.

meaningful material. Radossawljewitsch's score for 120 days was for nonsense syllables. This is, however, a rough estimate of overlearning. As Sandiford states:

> The rate of forgetting depends on the degree to which the material has been learned before the commencement of forgetting. Overlearning makes forgetting slower.[6]

The problem is, then, to determine as nearly as possible the memory scores which will represent the percentage of retention after lapses of 30 days and 120 days respectively; in other words, what is the permanency of learning where the material is memorized and rehearsed for periods of three or four weeks, as it is in giving a play?

As far as the writer has been able to ascertain, there have been no investigations in this particular field. The scores of Ebbinghaus and Radossawljewitsch are familiar to all students of education. The principal findings on the subject of memory where the learning of meaningful material is carried to the point of two accurate reproductions, are represented in Table II.

TABLE II
MEMORY SCORES (NO OVERLEARNING)
(After Bean)[7]

Subjects	Lapse of Time	Per cent of Retention
Adults (Radossawljewitsch)	30 days	23.9
Children "	30 "	24.3
H. S. Students (Henderson)	28 "	64.1
College Students "	28 "	52.6

Henderson's scores for high school students and for college students in Table II come nearest to being for a similar age group for whom the overlearning data are to be sought in this investigation.

Method of Scoring

The method of scoring is of course a matter of considerable importance. In every case, it was ascertained first that the subject had not refreshed his memory on the play since its performance. The pupil was tested on a sampling from one of each of the acts in which

[6] Peter Sandiford, *Educational Psychology* (1929), 251.
[7] C. H. Bean, *The Curve of Forgetting* (1912), 4-6.

he had had a part. The cues were typed on a sheet and the subject was allowed to write in his speeches, or the cues were given him orally by the examiner and the pupil was allowed to give the material orally. No unusual differences were observed in the scores obtained by the two methods. The score was computed on a count of words recalled and forgotten. Thus if a speech contained 100 words and 20 were forgotten, the pupil made a score of 80. Henderson divided his prose passages into topics, sub-topics, details and words. The scores were then determined on the ideas, and parts of ideas that were retained.[8] Lyon also used a modification of Henderson's method. Partial credit was given when words of a similar meaning or sound were used.[9] For the purpose of dramatic performances, lines must be learned verbatim. Merely expressing an idea in the actor's own words would not give his fellow actors their cues. Scoring on the basis of verbatim reproduction should provide results that can be verified by anyone else desiring to repeat the investigation.

Also the scores should be comparable in accuracy with scores in other studies, using meaningful material scored by Henderson's method, or the modification of Henderson's method used by Lyon in which partial credit was allowed for the reproduction of the idea in different words.

The objection might be raised that the cues of a play when given to the subject would go so far in aiding recall that resulting scores would provide little valid information on memory. As a matter of fact, the recognition of the cue is in itself a feat of memory according to experimental evidence. As Achilles says of recall and recognition, "Both methods test our memory." [10]

Also the speeches in plays were comparable in difficulty with materials used in the memory tests herewith referred to, and pupils seem to make errors or fail to recall short speeches as often as the longer passages. Lyon used the following as a prose selection in his study:

> The diamond-bright dawn woke men and cows and bullocks together. Kim sat up and yawned, shook himself, and thrilled with delight. This was seeing

[8] D. O. Lyon, *The Relation of Quickness of Learning To Retentiveness*, 29.

[9] *Idem*, 30-31.

[10] Edith M. Achilles, *Experimental Studies in Recall and Recognition* (1920), 76.

the world in real truth, this was life as he would have it, bustling and shouting, the buckling of belts, and beating of bullocks and creaking of wheels, lighting of fires and cooking of food, and new sights at every turn of the approving eye. The morning mist swept off in a whirl of silver; the parrots shot away to some distant river in shrieking green hosts; all the well wheels within earshot were at work.[11]

One of the speeches from Tchekov's *The Sea-Gull* used in this test was as follows:

Cue—(We are asleep.)

Nina.—Men, lions, eagles and partridges, horned deer, geese, spiders, silent fish that dwell in the water, starfishes and creatures which cannot be seen by the eye—all living things, having completed their cycle of sorrow, are extinct . . . . For thousands of years the earth has borne no living creature on its surface, and this poor moon lights its lamp in vain. On the meadow the cranes no longer waken with a cry, and there is no sound of the May beetles in the lime trees. It is cold, cold, cold! Empty, empty, empty! Dreadful, dreadful, dreadful! The bodies of living creatures have vanished into dust, and eternal matter has transformed them into rocks, into water, into clouds, while the souls of all have melted into one. That world-soul I am—I . . . . In me is the soul of Alexander the Great, of Caesar, of Shakespeare and of Napoleon, and of the lowest leech. In me the consciousness of men is blended with the instincts of the animals, and I remember all, all, all! And I live through every life over again in myself!

The plays were, without exception, prose dramas.

Collection and Presentation of Data

The pupils tested were 24 teachers college students, modal age 19, and 36 high school students, modal age 18.

It was possible last September to find among the Teachers College freshmen a large number of students who had been in their high school senior play in May, or exactly 120 days previously. Thus it was possible to get many more pupils for this test than for the 30-day group.

Table III shows the per cent retained and mean memory score for 24 participants in plays staged after three weeks of rehearsing, with rehearsals held five days per week. An extra week had been spent in the work of casting the play in the case of each of the five plays from which pupils were examined in collecting the data for this table.

[11] D. O. Lyon, *Relation of Quickness of Learning to Retentiveness* (1916), 31.

TABLE III
FREQUENCY TABLE, OVERLEARNING MEMORY SCORES FOR 24 PUPILS AFTER 30 DAYS.

Scores	F	Calculated Mean, S. D. and P.E.M.
99	2	
98	1	
97	6	Mean = 95.71
96	7	S. D. = 1.99
95	2	P.E.M. = ±.27
94	2	
93	1	
92	3	

N = 24

Table IV shows similar data for 36 subjects and the mean retention after a lapse of 120 days. In a majority of cases the rehearsal period was three weeks, and in no case longer than four weeks.

TABLE IV
FREQUENCY TABLE, OVERLEARNING MEMORY SCORES OF 36 PUPILS AFTER 120 DAYS

Scores	F	Calculated Mean, S. D. and P.E.M.
94	2	
93	3	
92	2	
91	2	
90	6	Mean = 88.47
89	4	S. D. = 3.36
88	5	P.E.M. = ±.38
87	2	
86	3	
85	3	
84	1	
83	1	
82	1	
81	0	
80	1	

N = 36

Results and Implications

Some of the subjects listed in Table III who were tested after a lapse of 30 days showed a very high percentage of recall. In the three cases, scores as high as 98 and 99 were made, and the mean retention for the 24 subjects was 95.71, after a lapse of thirty days. Henderson's score for college students without overlearning was 52.6% after 28 days. In Table IV after a lapse of 120 days there is still a high degree of retention;—a mean score of 88.47, considerably higher than Henderson's scores for either college or high school groups for only 28 days. These increased scores in comparison with the scores representing a minimum of overlearning may be taken as some evidence of the permanency of learning resulting from the repetitions of the rehearsal process incident to dramatization.

This high degree of retention resulting from the dramatic method may be of value in educational practice where a high degree of rote memory is desirable, as in the case of modern languages. It also has its implication for play-giving itself. Since the time expended is considerable and the retention of the material is so great, the play itself should be worth remembering and worthy of the time and effort spent upon it.

Summary and Conclusions

An investigation has been conducted to determine the amount of meaningful material that is retained as a result of participation in plays. A method of scoring was used based upon a technique which had as its object, the securing of results comparable to the scores arrived at by other workers upon the problems of memory and the permanency of learning. The results based upon tests given to 60 subjects of high school and freshman college age, warrant the following conclusions:

1. When the mean memory scores secured by the testing of participants in plays are compared with memory scores representing a minimum of overlearning, there is evidence that a considerably greater permanency of the learning, due to the overlearning, results from dramatization.

2. The overlearning incident to rehearsing a play for three or four weeks under the usual conditions of high school play production, results in a retention of meaningful material averaging 95.71 ± 11.27 after 30 days and $88.47 \pm .38$ after a lapse of 120 days.

RATES OF SPEECH IN RADIO SPEAKING*

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INFORMATION regarding a suitable rate of speech for radio presentations is lacking for the most part. Various suggestions have been made and in general speakers are cautioned against speaking too rapidly, especially in giving talks intended for school children [1]. Teachers' reports have criticized the delivery of speakers from this standpoint. The Ohio School of the Air reports contained repeated suggestions that the speaker talk more slowly. For radio delivery in general Shipherd [2] suggests that speakers reading talks should use the same rate at which the talk would be given if it were not read. This rate would of course depend upon the individual speaker. KOAC [3] believes that the average 10 minute paper should contain about a thousand words. This is at the rate of 100 words per minute.

Jackson [4] suggests a similar rate. Johnson [5] states that one page of typewritten double spaced copy should last three minutes, i.e., about 100 words per minute. The British Broadcasting Corporation [6] recommends that speakers talk at the rate of about 120 words per minute, although for the rural audience a slower rate is thought best. Lawton [7] had students listen to radio speakers and criticise the delivery. In 34 cases the speaker was judged to have talked too rapidly to be understood, while in 12 cases the delivery was too slow to be interesting. Rates of speech considered too slow were 120, 124, and

*This study of rate of radio speech was made possible by the interest of the Payne Fund of New York City in radio education.

[1] G. P. Drueck, Jr., "The Chicago public schools' broadcastings," *Education on the Air—1931*, 152. Columbus: Ohio State University Press.

[2] H. R. Shipherd, "Radio revives the lost art of reading," *Radio News*, Dec. 1930, 526.

[3] KOAC Instructions to announcers and speakers, 1928.

[4] J. H. Jackson, *Sunset*, LV (1925), 22-3 ff.

[5] L. J. Johnson *Radio Broadcast* (1927), 269.

[6] Elise Sprott, *Education on the Air—1932*, 244; Columbus: Ohio State University Press.

[7] S. P. Lawton, "Principles of effective radio speaking," *Q.J.S.* XVI (1930), 225-77.

128 words per minute; 135 to 140 words per minute was considered a good average delivery.

Other quite different suggestions on speech rate have been incorporated in a recent book on radio broadcasting.[8] Here it is suggested that 175 words per minute is the best average for ordinary speech, while church and solemn announcements should be given more slowly, with stock quotations and statistics presented at the rate of 125 words per minute. A test of National Broadcasting Company announcers reported in this same book showed that they announced at the average rate of 170 words per minute, and that most announcers varied their rate of speech but slightly. After experimentation with different rates Borden[9] came to the conclusion that a good average rate was 165 words per minute, and that the delivery should contain certain marked variations in rate, although these should not develop to the extent of becoming mannerisms. *Broadcast Advertising*[10] gives Floyd Gibbons's rate (National Broadcasting Company figures) as 180 words a minute, and mentions an announcer for KYW who delivered words at the rate of 240 per minute. On the other hand Columbia Broadcasting System statisticians figured the total average word speed at 113 per minute.[11] Recently Ewbank[12] has treated this matter of optimum speaking rate in the pages of this JOURNAL.

Rather than attack the rate of speech problem from the standpoint of presenting specially constructed talks to selected groups and measuring the effect in listener retention and interest, I have sought first to determine the rates of speech at which talks are ordinarily delivered and to compare these rates with judgments of the effectiveness of the talks. This type of investigation is easily possible where talks, such as the National Advisory Council psychology series, are broadcast to adult listeners and report forms are received from those who have heard the talks. It is also possible to measure results when

[8] A. N. Goldsmith and A. Lescarboura, *This thing called broadcasting* (1930, New York: Henry Holt and Co.), 134.

[9] R. C. Borden, "The Principles of Effective Radio Speaking," *Modern Eloquence* (rev. ed., 1927) 2nd supp. vol., 9-17.

[10] *Broadcast Advertising*, IV, Nov., 1931, 12.

[11] *Ibid.*, 14.

[12] H. L. Ewbank, "Studies in the techniques of radio speech," *Q.J.S.* XVIII (1932), 560-71.

talks are listened to in school classrooms. Here the reports of teachers may be examined and tests given the pupils to determine the amount remembered. Of course rate of speech and variation in rate of speech constitute only one aspect of the whole complicated question of delivery. And in the ordinary talk the subject matter is a still further source of variance. In such talks however, the situation is entirely natural and the speaker is at his best under normal conditions. He does not know that his rate of speech is being measured. Therefore if any relationship between rate of speech and judgments concerning the talk becomes evident, this relationship has practical significance. As an example of the use of this method of approach to the related question of delivery and content of radio talks, I wish to refer to an analysis made of the listeners' report forms for the National Advisory Council on Radio in Education psychology series.[13]

Here it was shown that for the first 10 talks of the series the rank correlation between the listeners' judgments of the amount obtained from the talk and the percentage of different difficult words used by the speaker was 64. In contrast to this the judgment of the listeners as to the speakers' delivery correlated −.03 with the percentage of different difficult words. Perhaps some such relationships might be shown with reference to rate of speech and judgment as to amount of information obtained. Unfortunately, I have rate of speech records for only two of the first 10 psychology talks. In delivery one speaker was rated the least effective of his group of five. His rate of speech was 167 words per minute, or 3.95 times the standard deviation (variation in rate). The number of syllables per minute for this same speaker was 268 or 4.97 times the standard deviation. The standard deviation was computed for successive four-second units as explained later. The other speaker was rated with reference to delivery as being in the middle of his group of five speakers. His rate of speech was: number of words per minute 136; word rate divided by standard deviation 3.15; number of syllables per minute 219; syllable rate divided by standard deviation 3.15. It is interesting to note that the ratio of syllables to words was the same in both cases, although the percentage of different difficult words was 3.5 in the first speaker's talk and 7.0 for the second. It is impossible to generalize from these

[13] F. H. Lumley, "An evaluation of fifteen radio talks in psychology by means of listeners' reports," *Psychological Bulletin*, XXIX (1932), 753-64.

two cases. They merely illustrate the possibility of attacking the problem of effective delivery by analyzing different factors in speech. In this specific instance the more successful speaker spoke more slowly and with greater variation.

Before determining the relative effectiveness of different rates of delivery it is of value to find out how rapidly persons ordinarily speak when giving radio talks. This is the whole concern of this present paper. Sample talks for a variety of radio speakers and announcers were analyzed with reference to word and syllable rates and changes in rate. The method of measuring the speech rate was fairly simple. The talk, lecture, or announcement was recorded on a wax record. At the time of the recording of the speech sounds from the loud-speaker of the radio a timing bell was also recorded on the same record. This timing bell sounded every four seconds. The record was then transcribed or copies of the talk were obtained and corrected according to the actual delivery. While listening to the record the relation of the timing bell to the words and syllables could be readily noted within certain limits, roughly about one-half a syllable (as determined by actual tests with two persons listening independently). The printed or typewritten talk was then marked to show each four-second segment of the speech. After this the words and syllables for each four-second period were counted and recorded on a special score sheet. From the data on this score sheet the average number of words per four-second period was computed as well as the average number of syllables per four-second period. The word and syllable averages were then expressed in terms of minutes by multiplying the four-second average by fifteen. In addition the variation in the number of words delivered in the successive four-second periods was expressed in terms of the standard deviation. The standard deviation for the successive numbers of syllables was also obtained. The rates of speed for words and syllables were divided by the standard deviations, so that the changes in rate might be expressed independently of the actual rate. Finally, the ratio of words to syllables was obtained by dividing the syllable average by the word average. For any one speaker the following statistics were thus obtained: number of words per minute; word rate divided by the standard deviation; number of syllables per minute; syllable rate divided by the standard deviation; and syllable average divided by word average.

In general the sampling of the talks included about five minutes

for each speaker, although in several cases the complete talk (usually 15 minutes) was used. In a few cases the amount of the talk recorded and analyzed was less than five minutes. In about five instances samplings were taken from different talks of the same speaker. Three talks were analyzed to give the results for Dale. As far as topics were concerned the list was not representative. Certain talks of educational nature were most frequent. Only one example of a real political talk was included, and only one religious talk was analyzed. Classification of the speakers was difficult. For the sake of comparison, talks were divided into the following groups: school broadcasts; news talks; educational talks; business talks; political talks; and religious talks. Announcements were divided into the following groups: commercial announcements of the average variety; "pep" announcements (such as are included in optimism clubs, sleepwalkers' clubs, etc.); sport announcements; and musical announcements. The distinction between sport announcements and play by play descriptions of games was not made. Most of the announcements were short and did not offer sufficient material for proper sampling. For this reason the results are only given as averages for all the announcers in each class. Since the talk classifications were of necessity so vague, the individual figures for each speaker have been given. This also serves the useful purpose of showing the variations within any classification.

Table I presents the data from the talks while Table II gives the rate for the announcements. Both tables were constructed according to the same principle and are read in much the same way. Table I is read as follows for the 1st row: Dale's talks were classified under broadcasts to schools. From his talks 614 four-second periods were recorded and timed. The average rate of syllable delivery was 231 per minute. The average number of syllables per unit time divided by the standard deviation for syllables was 4.44. The average rate of word delivery was 176 per minute. The average number of words per unit time divided by the standard deviation for words was 4.19. The ratio of syllables to words was 1.32. In other words Dale used approximately two one syllable words for every two syllable word.

One of the essential difficulties in computing rate of speech for a talk consists in the selection of the unit to be used. The figures for words and syllables in the tables bring out this fact clearly. Depending upon the ratio of words to syllables the syllable rate may be rela-

TABLE I

Rate of Speech and Variation in Rate
for Words and Syllables from Radio Talks

Name	No. of 4-second Periods	Syllables		Words		
		Per Minute	Per 4-sec. ÷ Standard Deviation	Per Minute	Per 4-sec. ÷ Standard Deviation	Ratio of Syllables ÷ by Words
1. Dale	614	231	4.44	176	4.19	1.32
2. Shetrone	127	226	5.32	156	4.80	1.46
3. Gabbard	96	215	5.10	180	5.02	1.19
4. McConnell	81	219	5.09	167	4.05	1.30
Average, School Talks		224	4.98	170	4.51	1.31
5. Lowell Thomas	151	287	5.39	201	4.95	1.43
6. Hunt	32	271	4.20	183	3.72	1.48
7. Col. Goodbody	16	287	6.73	188	4.73	1.52
Average, News Talks		282	5.44	191	4.46	1.47
8. Dalton	92	292	5.58	184	4.41	1.58
9. Fritz	120	243	6.67	148	4.51	1.64
10. Leiserson	87	233	4.93	148	4.24	1.57
11. Woodworth	160	219	3.85	136	3.15	1.60
12. Anderson	192	268	4.97	167	3.95	1.60
13. Rogers	70	220	4.09	158	4.02	1.38
14. Dewsnap	84	190	4.20	137	4.01	1.38
15. Morris	107	211	4.38	140	4.11	1.50
16. Rosenthal	67	257	4.73	192	4.65	1.30
17. Bidlack	81	221	5.53	154	4.37	1.43
18. Larrimer	110	224	4.06	153	3.82	1.45
19. Martin	61	254	6.48	179	6.32	1.42
Eight other cases	254	239	5.25	163	4.55	1.47
Average Educational Talks		237	4.97	160	4.31	1.48
20. Booth	145	251	5.27	157	3.81	1.59
21. Hollander		205	3.42	124	2.57	1.65
22. Adams	38	236	6.72	150	3.00	1.57
23. Slagle	56	256	8.28	148	3.26	1.74
24. Marshall	41	230	5.29	145	3.87	1.58
25. Horn	16	230	5.71	153	3.99	1.50
Average, Business and other Talks		235	5.78	146	3.41	1.61
26. Political Talk	102	156	4.27	107	6.35	1.47
27. Religious Talk	12	257		171		1.50
28. Miscellaneous	66	269	5.40	199	4.50	1.35
Average, All Talks		238	5.14	162	4.59	1.48

tively fast and the word rate relatively slow, or vice versa. The important factor in rate is not word rate or syllable rate but idea rate. Until, however, we have some means of isolating ideas and making units out of them it will be impossible to express rate of speech in terms of ideas. As the next best measure we can use both words and syllables, so that the conclusions may be tempered by consideration of both measures. How different the word and syllable rates with dissimilar materials may be, was brought out in the case of Gabbard and Shetrone in the talks for schools. With a syllable word ratio of 1.46 Shetrone spoke at the rate of 226 syllables per minute and 156 words. With a ratio of 1.19 Gabbard spoke at the rate of 215 syllables per minute and 180 words per minute. Shetrone's syllable rate was slightly faster than Gabbard's, although his word rate was much slower. Nevertheless, the word syllable ratios for most speakers were quite similar and therefore permitted comparisons. In cases where they were not, it is interesting to note whether the word or syllable speed conformed most closely to the standard for the group. If the deviations of individual speakers from the group average are in turn averaged and expressed as a per cent of the average rate for the group, it is possible to find out whether the speakers differed among one another more in rate of syllables or rate of words. For the speakers broadcasting school talks the per cent of syllable deviation was 2.6 while that for words was 4.9. It is evident that the school broadcasters were much more even in their delivery of syllables. The same relationship was found for the news broadcasters where the syllable per cent deviation was 2.5 and the word per cent deviation 3.7. On the other hand, the per cent deviations for the educational speakers and business speakers showed approximate equality for syllables and words. The per cent deviations were: educational speakers, syllables 9.5 and words 9.5; business speakers, syllables 5.5 and words 5.3. The figures are only suggestive, since with exception of the educational speakers the sampling was not sufficient.

Table I shows that, based upon the data available, persons talking to school children spoke at about the rate of 224 syllables per minute and 170 words per minute. Fewer polysyllabic words were used by school broadcasters than by other speakers, since in no case did the ratio for any school broadcaster reach the mean for any of the other groups. News talks were delivered at the average rate of 282 syllables per minute or 191 words per minute. Radio speakers of edu-

cational talks averaged 237 syllables per minute or 160 words per minute. Business speakers or speakers on commercial topics gave their talks at an average of 235 syllables per minute and 146 words per minute. The one political talk included in this study showed the slowest rate of delivery and came near to being the optimum rate recommended by certain authors previously quoted. It averaged 156 syllables or 107 words per minute. Subjectively this talk would be described as extremely slow and rather wearisome because of its tediousness.

Perhaps the most significant figures for the person who wonders how fast speakers talk over the radio are those for the average of all the talks. These averages were: 238 syllables per minute; 162 words per minute; and a ratio between syllables and words of 1.48. Anyone wanting to adhere to current practice could compare his delivery with these averages. For the sake of comparison with other figures I give the rates of reading set down by Ewbank. He found that college orations (not over radio) were given at a rate of 192 syllables per minute. Radio readings were given at a rate of 204 syllables per minute, radio lectures 236 syllables, radio interviews 260 syllables, and radio sketches at 212. These data were not taken from actual radio programs but from delivery by members of a class in radio speaking. The members of the class read the material as if they were giving a radio performance. It will be seen that there is rather close correspondence between Ewbank's rate of 236 syllables per minute for radio lectures and the average for all radio talks observed in this study of 238 syllables per minute. As a supplementary observation I timed with a watch four speakers one Sunday afternoon. The speakers and syllable rates per minute were: F. W. Wile 253, Carveth Wells 248, Sir Harold Hartley 273, and Geo. H. Blakeslee 212.

A rather striking correspondence was found between rate of speech in announcements and rate of speech in talks. Since the largest sampling was taken from commercial announcements the figures compared with the rate for talks are taken from those listed in the table for commercial announcements. As compared with an average syllable rate of 238 for all talks the rate for commercial announcements (Table II) was 245; similarly the average word rate was 162 for all talks as compared with 163 for commercial announcements. It is also interesting to note that the ratio of syllables to words

was almost the same; 1.48 as compared with 1.46. This ratio of syllables to words seemed to be remarkably constant for any fairly extensive sampling of speech. Sport announcements and play by play descriptions were given at a more rapid rate of speech, as were also "pep" announcements. In fact, "pep" seemed to be determined mainly by this factor of rate, and it may be of interest to would-be "pep" speakers to know how fast they should talk to give the illusion.

TABLE II
Rate of Speech for
Words and Syllables from Radio Announcements

Type of Announcement	No. of Different Announcers	No. of 4-second Periods	Syllables per Minute	Words Per Minute	Ratio of Syllables ÷ by words
Commercial	12	260	245	163	1.46
Sport	3	68	260	192	1.35
Musical	4	35	249	154	1.63
Pep	3	29	270	207	1.40
Opening	3	31	247	153	1.61
Closing	2	10	236	145	1.67
Average All Announcements			251	169	1.52

Unfortunately any measure of change in rate of speech is directly dependent upon the units used. Thus if four-second periods are used the results will be different from those for eight-second periods. As a general rule if long periods are selected the deviations are apt to be greater in absolute magnitude and smaller in relative amount. This can be illustrated by some calculations from the data furnished by the present study. Although the basic division was four seconds and the numbers of words and syllables for all four-second lengths were counted, some check computations were made for eight-second lengths or periods. Talks by six different speakers including 309 four-second periods were treated in this way. For these particular speakers the average rate per minute was 240 for syllables and 159 for words. The average syllable standard deviation for the four-second periods was 3.14 and the average word standard deviation was 2.42. For the eight-second periods the average syllable

standard deviation was 4.28 and the average word standard deviation was 3.29. This shows that the deviation was, as expected, greater for longer units. However, when the rates were divided by the standard deviations (to express the rate in terms of its standard deviation) it was found that the standard deviations for the eight-second periods went into the rates more times than the standard deviations for the four-second periods went into their rates. These figures were: four-second rate divided by standard deviation, syllables 5.09 and words 4.38; eight-second rate divided by standard deviation, syllables 7.50 and words 6.47. One thing which these figures also showed, is that the relation of syllables to words was constant throughout the whole talk and that the speakers used a homogeneous type of composition. When the ratios for words were given as per cents of the ratios for syllables it was found that for both the four- and eight-second periods the per cents were the same, namely 86.

This discussion of units used attempts to make clear the fact that any unit chosen as a basis for analysis of variations in rate is arbitrary and that comparisons can only be made with other figures based on the same unit. Thus it is not possible to compare these results with those given by Ewbank for 15 second periods and computed in terms of average deviation rather than standard deviation.

The figures for changes or variation in rate did not show any striking characteristics for the different types of talks. In fact it is surprising that greater differences were not made evident. The average of 5.14 for all talks for syllables was very close to that of any of the sub-averages. The divergences which existed were not so much a matter of class differences as individual differences. Thus Lowell Thomas had a variation in delivery which is about that of the average although his rate of speech was clearly much faster. In general it might be expected that fast speakers would assume an even rate, whereas slow speakers, breaking the phrases with pauses, might tend to be uneven in delivery. There was some evidence for such an assumption from the figures secured in this study in spite of the fact that the slowest speaker had the least variation in word rate. The next slowest speaker had the greatest amount of deviation. A rank correlation between the word rate per minute and the rate divided by the standard deviations amounted to 43 for the talks. Eliminating the slowest speaker the correlation was 60 for twenty-six other speak-

ers. It is interesting to compare this with Ewbank's conclusion regarding platform and radio speakers. He says: ". . . . the trained radio speaker . . . . tends to speak a bit more rapidly and with less variation in rate than when the audience is present before him."

Summary. In this study the average syllable and word rates of speech for persons talking over the radio were determined. The average syllable rate was roughly 240 per minute and the word rate 160 per minute. Slight differences were shown to exist between the rates of delivery for speakers addressing adults and those addressing school children. Figures for news talks showed that they were delivered at a faster rate than other talks. Variations in rate were roughly the same for all classes of talks studied.

A SURVEY OF SPEECH CORRECTION IN COLLEGES AND UNIVERSITIES

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THIS survey was an attempt to ascertain the extent of speech correction in the institutions of higher education in America.

The results of the survey were obtained by examination of the bulletins of the colleges and universities in the United States, made available by the Entrance Board of Ohio State University. It was limited in comprehensiveness by the actual possession or lack of possession of such bulletins in that office.

Note was taken (1) of the presence of a speech clinic, (2) as to whether the courses were intended for defectives, or (3) teachers and therapists of defectives; (4) in which colleges or universities (5) such a course or courses were offered and (6) in which department, (7) listing the students whose rating (Freshman, Sophomore, Graduate (1, 2, G) etc.) would qualify them to take the courses. This information is listed in Table I.

There are positive cases from coast to coast and from Canada to Mexico and the Gulf. The preponderance of positive cases, however, is found in the middle western states and in New York, which one state has more than any other. Twenty-one states demonstrate entirely negative evidence, that is to say, 56.2% of the states train

speech defectives or correctors of speech defects. Of the 730 cases, 11.6% offer speech correction in some form. The universities have tended more than the colleges to adopt such programs: 19.4% to 9.6% respectively. (See Table II)

Of the total number of colleges and universities offering speech correction 27.6% offer facilities for a major in the field. 42.3% of the universities have facilities for a major, as contrasted with 20% of the colleges.

Of the positive cases, however, 55.2% offer only one course. 28.9% have a clinic, three instances of which were listed only because of the presence of a clinic. 63.1% give courses for the defectives and 51.3% offer courses for the teacher or therapist.

The University of Washington has a special fee of $50.00 per course for defectives. The University of Utah charges subjects $15.00 per quarter. The greater majority of institutions, however, ask no fee of defectives.

An interesting sidelight is the speech requirement of the Detroit Teachers College. Every entering student is given a speech examination by an expert. Serious cases are rejected. Slight defectives are conditionally enrolled in a speech class but the granting of a diploma is conditioned upon the correction of the speech defect.

TABLE I

TABLE OF COLLEGES AND UNIVERSITIES OFFERING SPEECH CORRECTION PROGRAM IN U.S.A.

*Facilities for major in speech correction

Name	Department	No. of courses	Year rating of students who elect courses	For defectives	For therapists & teachers	Speech clinic
1. Alfred University	Pub. Sp. & Dram.	1	1	x	x	
2. Asbury College	Speech	1	1	x		
3. Baker University	Speech	1	1	x		
4. Bates College	Pub. Sp.	1	1, 2	x		
5. *Beloit College	Sp. & Psych.	2	3, 4		x	
6. Brooklyn College	Speech	1	3, 4	x	x	
7. Butler University	Speech	1	3, 4		x	
8. *Carleton College		2	3, 4		x	
9. Carroll College			All students			x
10. C. of New Rochelle	Oral English	1	1	x		
11. C. of the City of Detroit	Speech	1	3, 4		x	x
12. C. of the City of N. Y.	Pub. Sp.	1	1, 2, 3, 4	x		
13. C. of the Sacred Heart	English	1	1	x		
14. C. of St. Catherine	Eng. Lang.	1	3, 4		x	
15. Col. St. Teachers C.	Eng. & Lit.	1	1	x		
16. *Columbia University	Speech	2	3, 4		x	x
17. Cornell University		1			x	
18. Creighton University		1	1	x		
19. DePauw University	Speech	1	3, 4		x	
20. Detroit Teachers College		1		x		

TABLE I—Continued

TABLE OF COLLEGES AND UNIVERSITIES OFFERING SPEECH CORRECTION PROGRAM IN U.S.A.

*Facilities for major in speech correction

Name	Department	No. of courses	Year rating of students who elect courses	For defectives	For therapists & teachers	Speech clinic
21. Earlham College	English	1	1	x		
22. Erskine College	English	1	1	x		
23. Fla. St. C. for Women	Speech	2	1	x		
24. Fordham University	English	1	1	x		
25. Greensboro College	Spoken Eng.	1	1, 2, 3, 4	x		
26. Heidelberg College	Pub. Sp.	1	3, 4	x		
27. Howard Payne College	Expression	1	1, 2, 3, 4	x		
28. Hunter College	Sp. & Dram.	2	1	x		
29. Indiana Central College	Pub. Sp.	1	3, 4		x	
30. Lewis Institute	English	2	1, 2	x	x	
31. Macalester College	Exp. & Dram.	1	1	x		
32. Marquette University	Speech	1	3, 4		x	x
33. McKendree College	Pub. Sp.	1	3, 4		x	
34. Mich. St. C. Ag. & App. Sc.	Speech		All Students			x
35. Mich. St. Normal College	Speech	1	3, 4		x	x
36. Mills College	Sp. Exp.	1	1	x		x
37. Morningside College	Speech	1	3, 4	x		x
38. Mt. Hillock College	Speech	1	1	x		
39. New Jersey C. for Women	Sp. & Dram.	2	1	x		
40. New York University	Pub. Sp.					x
41. North Central College	Speech	1	3, 4	x		
42. N. Dak. St. Teachers C.	Speech	1	1	x		
43. *Northwestern U.	Speech	2	3, 4, G		x	
44. *Occidental College	Sp. Educ.	2	1, 2, 3, 4, G	x	x	

45. Ohio Northern U.	Speech	2	1, 2	x	x	
46. *Ohio State University	Phonetics	8	1, 2, 3, 4, G	x	x	x
47. *Ohio Wesleyan U.	Speech	3	4, G		x	
48. Oklahoma Ag. & M. C.	Speech	1	1	x		
49. Olivet College	English	1	3, 4	x		
50. Oregon State Agr. C.	Pub. Sp.		All Students			x
51. Pacific University	Speech	1	3, 4		x	
52. Peru State Teachers C.	Eng. Lang.	1	1, 2		x	
53. Rockford College	English	2	1, 2	x	x	x
54. Rosary College	Pub. Sp.	1	3, 4		x	
55. *San Jose St. Teachers C.	Sp. Arts.	3	1, 2, 3, 4		x	
56. Skidmore College	Sp. & Dram.	1	1, 2	x		
57. Smith College	Sp. Eng.	2	1, 2	x		
58. St. Joseph's College	Pub. Sp.	3	1, 2		x	
59. St. Joseph's C. for Women	Sp. Educ.	2	1	x		
60. *State C. of Washington	Speech	2	3, 4, G		x	
61. *State U. of Iowa	Psych.	3	1, 2, 3, 4, G		x	x
62. *Syracuse University	Rhetoric	2	1, 2, 3, 4	x	x	x
63. Texas St. C. for Women	Speech	2	3, 4	x		
64. University of Colorado	Eng. Lit.	2	1	x		
65. *University of Denver	Speech	2	1, 2, 3, 4, G	x	x	
66. *University of Michigan	Speech	4	1, 2, 3, 4, G	x	x	
67. *University of Minnesota	Speech	5	3, 4		x	x
68. *University of Pa.	Psych.	3	3, 4, G	x	x	x
69. *University of Utah	Speech	3	1, 2, 3, 4		x	x
70. University of Wash.	English	1	3, 4	x		
71. *University of Wisconsin	Speech	5	1, 2, 3, 4, G	x	x	x
72. Wartburg College	Speech	1	All Students	x		
73. *Wash. St. Normal Sch.	English	2	1, 2, 3, 4	x	x	
74. Western Reserve U.	Speech	1	3, 4		x	x
75. *Williams Sch. of Exp.	Oral Eng.	5	1, 2, 3, 4	x	x	x
76. *Wittenberg College		3	1, 2, 3, 4	x	x	x

TABLE II
COMPARISON OF PREVALENCE OF SPEECH CORRECTION IN UNIVERSITIES & COLLEGES

Types of Schools	No. offering speech correction	Neg. cases	% Pos.	Facilities for major in field	% offering major	TOTAL CASES
Universities	26	134	19.4	11	42.3	160
Colleges, etc.	50	520	9.6	10	20.	570
Universities & Colleges	76	654	11.6	21	27.6	730

CHEMICAL FACTORS AND THE STUTTERING SPASM

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STUTTERING is most apparently characterized by tonic and clonic spasms and generally heightened tonus of the musculatures subserving the speech function. Moreover, during stuttering, these symptoms may be detected in many musculatures not directly related to the speech mechanism (20).[1] It is evident that such phenomena must be related to many other aspects of physiological function, and the particular relationships involved are to be considered in any adequate account of the nature of stuttering. Also, they are to be considered in connection with the problems of etiology and therapy.

The present study was undertaken in an effort to detect any alterations in the chemical composition of the blood in stutterers that might stand in significant relationship to the muscular spasms and heightened muscle tonus in stuttering, and to the etiological and therapeutical problems involved.

Because of the heightened muscle tonus, it has been suggested that stuttering may be associated with a latent tetany (13). If a latent tetany were associated with stuttering, because of the chronic nature of the disorder, one would be led to expect a distinct lowering of the level of serum calcium (9). Also, an increase in serum inorganic phosphorus is a common, but not a constant finding, among cases of tetany.

In Table I are listed the serum calcium and inorganic phosphorus values of 15 male stutterers, varying in age from 9 to 28 years. Unless otherwise noted, all blood samples were taken after a twelve-hour fast. The serum was separated immediately by centrifuging. Hemolyzed sera were rejected, as hemolysis, even though slight, causes a noticeable error in the determination of inorganic phosphorus. Serum calcium was determined by the method of Kramer

[1] Figures in parentheses refer to entries in the bibliography at the end of the article.

and Tisdall (15), inorganic phosphorus by the method of Fiske and Subbarow (7).

An examination of the results shows that in no case was the serum calcium below normal. On the contrary, the values observed were well toward the upper limit of normal. Even after a day of severe stuttering, no alteration of serum calcium was detected in one individual (subject 11). The inorganic phosphorus values of three subjects were somewhat low, but the remainder of the values were within normal limits. The low phosphorus values were observed during the late fall, when the serum phosphorus tends toward the low yearly level. One of these subjects was examined again in the spring. At that time the serum phosphorus was quite normal.

The fact that all of the serum calcium values were well within normal limits, together with the constancy of the values of the same individual when examined at different times, seems to make untenable the hypothesis that stuttering in these cases, at least, is associated with a latent tetany due to a lowered serum calcium.

Another factor which might be concerned with the production of an increased muscle tonus is the quantity of potassium ion relative to the quantity of calcium ion. As the serum calcium was proved normal in these subjects, in order to have a heightened muscle tonus due to an altered potassium-calcium relationship, the serum potassium would have to be definitely above normal. Serum potassium values were determined in eight instances, using Scholl's method (18). The normal limits for serum potassium have not been so well defined as have those for serum calcium. The normal range is given by some investigators as from 16 to 22 mgm per 100 cc (8), by others, from 18 to 22 mgm per 100 cc (22). Six of the eight values were wholly normal by either standard. One value was slightly above normal (subject 6; 23 mgm), and one of two determinations on one subject (subject 2; 17.3 mgm) was a trifle below one standard. Neither the high nor the low value was sufficiently altered from the normal to be considered significant. It thus appears that the relation between serum potassium and serum calcium is not altered from the normal in these stutterers.

An increase in the calcium content of serum, without a corresponding increase in serum potassium, will cause a lowering of muscle tonus (5). It might, therefore, seem logical to advocate such therapy in stuttering as will achieve this effect. It seems only proper to point

out that the disturbance of the normal relationships of the constituents of body fluids, however, is a dangerous procedure. Calcium salts, introduced intravenously, or in larger quantities by mouth, will cause slight and very transitory increases in serum calcium, the effect lasting only a few hours (17). The imbalance between the intakes of calcium and phosphorus caused by this procedure would be sufficient, if long continued, to produce a disturbance of mineral metabolism with probably resultant destruction of bone and tooth substance.

TABLE I
Calcium, Inorganic Phosphorus, and Potassium in the Serum of Stutterers

Subject No.	Date	Age	Calcium mgm per 100 cc.[2]	Inorganic Phosphorus mgm per 100 cc.[3]	Potassium mgm per 100 cc.[4]
1.	11-24-31	9	11.0	4.5	21.0
2.	12- 3-31	14	10.7	3.4	19.0
	5-12-32		10.5	4.8	17.3
3.	10-20-31	17	10.9	2.6	
	5-10-32		10.4	3.2	
4.	10-13-31	18	11.4	3.0	
	5-12-32		11.0	3.1	18.7
5.	10-13-31	20	11.0	3.9	
6.	11-24-31	22	10.8	3.6	23.0
7.	12- 3-31	22	10.6	2.6	19.0
8.	1- 7-32	22	11.4	3.2	18.5
9.	10-20-31	23	10.1	3.5	
10.	10- 8-31	23	11.2	3.6	
11.	10- 8-31	25	11.1	3.0	
	10-19-31[1]		11.0	3.3	
	5-10-32		10.7	3.6	20.2
12.	10-15-31	25	10.8	3.9	
13.	10-15-31	25	10.9	3.9	
14.	5-19-32	27	10.6	3.6	
15.	12-21-31	28	10.4	2.7	

[1] Blood taken at 3:00 P.M., after a day of severe stuttering.

[2] Normal values for this region: adults 9.5 to 11.5 mgm per 100 cc; children 10 to 12 mgm per 100 cc (1, 14, 19). There are slight seasonal variations (14).

[3] Normal values: adults 3 to 4 mgm per 100 cc (8); children 4 to 6 mgm per 100 cc, the amount decreasing gradually as the child grows (6, 19).

[4] Normal values: 16 to 22 mgm per 100 cc (8, 22).

Similarly, the subcutaneous injection of parathyroid hormone often causes a definite rise in serum calcium, a rise which is much more lasting than the effect obtained from the use of calcium salts (12). The hormone causes also a very marked increase in calcium excretion, the increase being drawn from bone (2). While the ingestion of a diet rich in calcium and phosphorus can counteract, in some measure, this excessive loss of calcium salts from bone (21), it is doubtful if such compensation can be wholly complete. From the standpoint of the general welfare of the stutterer, it is thus evident that therapy designed to decrease the muscle tonus by increasing the serum calcium is not justifiable.

Blood Sugar Study

It was considered possible that the emotional stress associated with stuttering, together with the intense fatigue produced by severe stuttering, might be indicative of an altered carbohydrate metabolism. The production of an emotional hyperglycemia is due to an increased amount of epinephrin in the blood. A destruction of muscle glycogen and a mobilization of liver glycogen resulting in an increase in the quantity of blood sugar follow. In time, the store of glycogen in the liver becomes depleted, and a lowered blood sugar (hypoglycemia) results (16).

The glucose content of fasting blood of 15 stutterers was determined. A micro-modification of the Folin-Wu method suitable for capillary blood was used (4); the normal fasting levels for capillary blood, according to this method are from 90 to 125 mgm per 100 cc. The values found ranged from 98 to 128 mgm per 100 cc, with an average of 111 mgm per 100 cc. These values are quite normal. These stutterers, therefore, probably have no essential abnormality of the carbohydrate metabolism.

In order to test the effect of a severe stuttering attack upon the blood sugar level, the following experiment was performed. The capillary blood sugar was obtained for the subject three hours after the last meal, and again after a half hour of rest. Immediately after this, the subject read aloud for thirty minutes, to an audience of three people, two women and one man. The subject stuttered severely and showed considerable fatigue at the end of the reading period. He reported marked embarrassment, exasperation, and irritability in response to the prolonged restraint occasioned by frequent stuttering

spasms. His introspections indicated heightened muscular tension, particularly in the muscles of the jaws, throat and chest walls, and in lesser degree throughout most of the body. During stuttering he was conscious of great effort involved in his attempt to continue speaking.

Immediately after the subject stopped reading, a third capillary blood sugar value was obtained, and a fourth after a half hour of rest. The four values were essentially identical, being approximately 100 mgm per 100 cc, a value quite normal according to the method used. Stuttering of a half hour's duration was insufficient to produce any alteration of blood sugar level in this subject, and the values obtained were wholly normal during the entire experiment. The results of this experiment tend to confirm the findings on fasting blood glucose levels, and lead to the conclusion that the emotional disturbance associated with stuttering in this case, at least, was insufficient to cause any marked alteration in carbohydrate metabolism, although the emotional disturbance was quite pronounced.

Summary

1. The serum calcium values of fifteen stutterers were found to be wholly normal, tending toward the upper limits of the normal range. These findings were interpreted as evidence that the increased muscle tonus and muscular spasms observed in stuttering are not associated with low calcium tetany in these cases.

2. No alteration in the normal relationships between serum calcium and serum potassium or inorganic phosphorus was observed.

3. The fasting blood sugar level of fifteen stutterers was not altered from the normal. Severe stuttering of one half hour's duration was insufficient to alter the level of blood sugar of one subject. It would appear, from these results, that the emotional reactions associated with stuttering in these cases are not associated with any disturbance of carbohydrate metabolism.

Conclusion

On the basis of the data here presented, it would appear necessary to interpret the tonic and clonic spasms and the heightened muscular tonus during stuttering with reference to factors other than alterations in the glucose, calcium, inorganic phosphorus or potassium content of the serum of stutterers. The study failed to indicate a rela-

tion between stuttering and tetany. In view of these findings, any therapy designed to effect radical alterations in the chemical composition of the blood in stutterers would appear to be inappropriate, except for experimental purposes, and under extremely careful medical supervision.

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THE FORUM

"A PROPOSED CHANGE IN INTERCOLLEGIATE SPEAKING"

Editor of the QUARTERLY JOURNAL OF SPEECH:

Professor Williamson's suggestions for a new type of intercollegiate speaking interested me, although at first glance it seems doubtful whether the expositor-plus-discussers plan would be more interesting, inherently, than contest debate. Would not such a plan depend, precisely as debate depends, upon the excellence with which it was carried out? And could we not have lack of audience-appeal, the "fight-image," and other defects of contest debating in this new form of speaking? Professor Williamson says that the coaches should plan to avoid these and other faults, but is it not barely possible that the same precautions could be effective in preparation for debates? I do not mean to oppose the new plan, but I do wish to point out that it, like debating, depends very much upon the attitude of participants and their teachers.

I am not going to deny that contest debating—with or without the formal decision—has many faults. I wonder, though, whether they are faults inherent *in* debating, as Professor Williamson feels? He lists lack of interestingness, lack of audience appeal, and lack of persuasiveness as principal evils. Now most of us have heard debates which *were* interesting; which *did* appeal to audiences; which *were* persuasive. The Harvard affirmative speech quoted by Professor Quimby at pp. 277-278 of the issue of the QUARTERLY JOURNAL in which Professor Williamson's article appears illustrates the possibility of fresh, interesting composition, even in formal debate.

Perhaps what we need to do most of all is to recognize the prevalent criticisms of debate so well summarized by Professor Williamson. We should try, as teachers and directors, to have our debaters produce speeches which are more than paraphrases of a rigid brief; we should try to inculcate the use of elements of interestingness, of vivid, striking, occasionally humorous material; we should try to get

away from the formal, rigid phraseology and the dry-as-dust approach to "the issues" which admittedly characterize too much intercollegiate debate. In a word, we should strive for better debating —for good debating certainly includes good speech composition. This, it seems to me, is entirely practicable (debate phrase number 103!) without a basic change in the form of contest.

Underlying much of the criticism of debate to the effect that it is dull, seems to run the old assumption that conviction is one thing, persuasion another. It is argued, then, that logical reasoning as such is not persuasive, and that the use of devices making for interestingness and motive-appeal is. I think we need to revert to the classical ideal that a speaker to be persuasive must possess both logical and emotional appeal, and that it is through the blending of these that persuasion is attained. We have tended in debate, undoubtedly, to overstress logical appeal and to ignore the other. Moreover, some debaters have lacked the third element—personal, or ethical proof. By their antagonistic or unsportsmanlike conduct they have repelled audiences. It is not, I think, implicit in the debate situation that one must have a "fight-image," nor that he must be unfair in his use of material, nor that he must be overly-logical at the cost of being uninteresting. We, by our teaching and coaching, can instill a high regard for all elements of persuasion. If we succeed in that, debate as a form will survive.

The constant criticism of debate to which Professor Williamson alludes has had a good effect in many ways. It has led to experimentation with different types of debate; it has made us more conscious of the problems which we face. On the whole, the result has been better debating. Unceasing vigilance, however, should be exercised by those in charge of teams to prevent the outcropping of undesirable attitudes and the use of questionable techniques. Only this year I have had the following experiences: (1) I have heard a debater question the good faith of his opponents; (2) As a judge, I have been accused of "failing to listen" to a "pivotal" dilemma question, which in my opinion was not a pivotal question at all; (3) I have heard a team argue *present illegality* against the details of a proposal in a debate league in which constitutionality (and by implication, legality) is waived by rule; (4) As a judge, I have seen a team watch me narrowly while one of its speakers was making an important point, apparently to "check up" to see whether I "got it";

and (6) On numerous occasions, I have heard a speaker make blanket assertions to the effect that "the opposition has proved absolutely nothing," and that this, that and the other point "must be decided in our favor." Finally, I have heard one team introduce, as a crowning bit of evidence, a personal letter from an executive in its opponents' college, giving its contents an interpretation utterly at variance with the writer's intent.

All of which proves to me, not that debate is inherently evil, but that we who believe in it as a form of training need to "watch our step" and the steps of our debaters.

W. P. SANDFORD, *University of Illinois*

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of the NATIONAL ASSOCIATION to provide for sustaining membership with dues of ten dollars per year instead of the regular two dollars and a half. In adopting this plan our organization followed the practice of many other academic societies. We are always hard pressed for funds to sustain the constantly growing program of the ASSOCIATION. At the present time the following are sustaining members:

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SPEECH IN THE SCHOOLS

To justify its existence, such a department as this should be of practical service to all teachers who are interested in speech education. There is probably no teacher in elementary or secondary school work who does not make some use of some form of speech activity in the classroom and who does not, from time to time, find certain questions arising in his mind concerning this teaching. To whom can he turn for aid? Where can he find new points of view, timely references, answers to questions concerning oral reading, story-telling, public speaking, dramatics, or speech correction? Can he find practical help, he asks, if he has had little or no training in speech, and yet realizes that he is nevertheless, in a way, a teacher of speech, though he instruct the third grade or a secondary school group in social science?

Primarily a service department, this section in the QUARTERLY JOURNAL OF SPEECH should enable teachers to secure suggestions and points of view concerning specific questions. It might well offer an opportunity for exchange of opinion or experience. That such an opportunity is desired is evident from the number of questions already compiled, some of which it has been necessary to answer individually. During the recent Educational Conference at Ohio State University, both the English section and the meeting of the Ohio College Teachers of Speech revealed that there are numerous questions concerning speech education uppermost in the minds of many teachers.

CHORAL SPEAKING

Round table discussions and written correspondence both call attention to the increasing interest in choral speaking. Where can I find out more about verse-speaking choirs? asks one. Are there any courses in choral speaking to be given this summer? Can you tell me what poems to use in starting a choir? Should the director read the poem aloud to the members of a group before they begin work on it? How much use is being made of choral speaking in the United

States? The questions are legion, but the above appear with sufficient regularity to make their answers of general interest.

Although undoubtedly there will be courses given at various summer schools, the one which is arousing greatest interest among those who believe in choral speaking is that which will be given by Miss Marjorie Gullan at the University of California summer session in Berkeley, from June 26 to August 4. Miss Gullan, who is head of the Polytechnic School of Speech Training in London and Founder of the London Verse Speaking Choir, has for ten years been doing pioneer work in England. Her book on the subject is especially helpful to those who have had some experience with speaking choirs; it is suggestive to all.

Anyone interested in choral speaking should know of the Verse Speaking Fellowship of England, with headquarters at the Polytechnic School of Speech Training, Little Tichfield Street, London, W. 1. The Fellowship exists "to form links between all those who are working for the betterment of speech and who believe that the speaking of fine poetry and prose, whether chorally or in solo, may be a means of education and expression in the widest sense. It emphasizes the beauty and use of Choral Speaking and the value of Rhythmic Movement in the training of speech." Members pay what approximates a dollar and a half and receive a two-page quarterly journal, *Good Speech*, to which they are invited to send problems to be answered or reports of experiments which may be of general interest to readers.

One of the most persistent questions is that concerning the best poems for use with a beginning choir. Ballads with refrains, old folk-songs (and those of America are rich in material), poems with marked rhythm, notably Vachel Lindsay, Hilaire Belloc, Rudyard Kipling, A. A. Milne, Lew Sarett and Sidney Lanier, sea chanteys, and cowboy songs are recommended. Obviously, poems which are individual in expression cannot be used at all; the meaning should be enriched by group interpretation or it had better be left to the solo reader. Biblical material and poems which demand for their interpretation a subtlety and delicacy of expression which the beginning choir does not possess should be kept for advanced unison speaking. To such a group belongs the Psalms, many of the Greek choruses, much free verse and those other poems where the thought's expression is very significant. Nursery rhymes, such as the House

that Jack Built, Hickory Dickory Dock, and There was a Crooked Man, make good beginnings. But to much depends upon the age and quality of the group that it is difficult to make general statements.

Opinions differ concerning whether the director should first read the selection to the group. A teacher who can read poetry well is of course able to develop understanding and appreciation of the poem through his reading, and oral reading is a prime requisite for any teacher. If, however, he reads the selection, upon which the group is to work, aloud to them at the beginning, he is bound to limit their interpretation and perhaps their use of inflection to an acceptance of his, which, however good it may be, is after all his own. A group which accepts him as one of themselves and has not the typical teacher-student relationship too rigidly fixed in mind, may improve somewhat on his interpretation, but the joy of re-creating the thought and feeling of the poem is gone for them. Far better if, through discussion, the group comes to its own interpretation, based of course on the lines of the poem; it is rarely that the interpretation by the group will not surpass in understanding and appreciation the thought of any one reader. Nor is it wise to ask individual members of the choir, at the beginning in any event, to read the poem aloud for the sake of comparison and improvement. The member who is timid and aware of his own deficiencies will dread this and increase his sense of failure; the good reader will only gain in self-appreciation. Yet it is almost always true that the poor reader who is able to work inconspicuously in the group develops self-confidence and improves his speech and reading to the extent where, later, he is ready and willing for solo reading. The director, of course, should be ready with suggestions and should know the poem as well as he may, but even a director with, as he thinks, the best interpretation possible, is often surprised to find that the interpretation as worked out by the group is superior to his own.

So far as is known, there is no record of all the work in choral speaking which is being done in the United States at the present time, but such a record would be invaluable. Requests from visitors who would like to visit different choirs or from individuals engaged in research on the subject so far have had to remain unanswered. The San Jose State Teachers College Choir, in California, started in 1928, is perhaps the best known; there is an active choir at Pasadena Junior College, California. Ohio State University Laboratory School

has an active high school choir. Maryville College in St. Louis, Missouri, is most enthusiastic about the results of choral speaking. Miss Agnes Curren writes:

> Last spring a chorus of eighteen from the sophomore class gave a programme for the Maryville alumnae. Here they encountered the raising of eyebrows! Choral speaking? Just talking all together? That sounded dull enough. But the tolerant audience became an enthusiastic one! The class did several types of poetry, such delicate verse as Padraic Column's "Cradle Song," and Walter de la Mare's "Sunken Garden" alongside of the galloping lines of James Elroy Fletcher's "War Song of the Saracens." But the triumph of the afternoon was Kipling's "Boots." The poem simply begs for many voices,—the power of its lines exceeds the scope of one. The endless march of the soldiers, the steady rise of intensity the hopeless monotony of war,—all are increased and made poignant by the unison of many voices.
>
> The dark voices took the line: "Boots—boots—boots—boots—marching up and down again," in a low monotone, and its steady recurrence in every stanza in exactly the same way made the listeners feel the gripping horror of the idea. All voices joined in the final
>
> "Boots—boots—boots—boots—marching up and down again.
> There's no discharge in the War!"
>
> The audience was still, deathly still—then came a burst of applause. Choral Speaking had won its place; it had been acknowledged involuntarily and spontaneously. Naturally, enthusiasm for it increased greatly; now every class in Maryville College is doing it. The students are still experimenting, and making discoveries of the wonderful effects which can be obtained and of the new beauty that can be expressed by the harmony of united voices.

For the sake of recording the names of successful verse-speaking choirs, will not their directors send in, to the associate editor in charge of this department, information concerning those choirs. The date of organization, the most satisfying poems, the number in the choir, whether it consists of elementary school students, secondary, college or adult students, whether boys and girls both belong, what major difficulties have been met,—such items as these would help to make the record well worth publishing.

Public Speaking

The recent meeting of the Ohio College Teachers of Speech found most of the Ohio Colleges well represented. Discussion was animated and centered about a question which is concerning not a few college teachers of public speaking. Which shall receive the greater emphasis, content of a speech or form of delivery? Mention was made of a well-known speaker who addressed a certain group with

such effect that what he said went over with great success, although the content of his speech was negligible in value and in fact unworthy in thought. Was he a successful speaker? The group disagreed. Yet the question is pertinent. For if "putting the idea over" is more important than *what* is said, the content material of a course in public speaking is bound to be influenced by that fact. It is generally agreed that the two should not be separated and that content and form go hand in hand. Nevertheless, when we find teachers of speech stating that a man is a good speaker regardless of what he says, so long as he sweeps his audience along with him, we need to be able to think clearly. Beyond a doubt many public speaking classes are turning out glib young speakers whose facile ways are impressive to many an audience, but who speak and say nothing. Behind the discussion of "what is a speech," and "what constitutes a good speaker" lies a real desire to determine what should be the content of a course in public speaking. How much study should there be of speeches as literary forms? Indeed, how much attention should there be given to a study of organization and content of a speech as a written thing? Until some decision is reached we will continue to have a variety of public speaking courses which are laughable, courses which are nothing more than speaking on paper, courses in which speeches of the past are read and analysed, courses which turn out bores who can speak on anything under the sun—or moon.

Oral Reading

The Committee on Speech Training in Teachers' Colleges and Normal Schools has been hard at work on preparing the first handbook for teachers, *Oral Reading*. Such a handbook should, it is believed, contain as much practical information as possible which will be of aid to the classroom teacher. It will be in a sense a reference book, though it is to include a flexible outline of a course in Oral Reading (which might well be a requirement of every prospective classroom teacher, (and reflect the thought and experience of the members of the committee and others who can speak with authority.

To date, the committee is agreed that every teacher should be able to communicate orally, through reading, the thought and spirit of literature to others, re-creating the thought and mood of a selection. Such skill implies a knowledge of literature great enough so that, in teaching, one's margin of knowledge is not easily reached,

and wise enough so that only literature which will gain through oral reading is used as a means of developing appreciation. Not only must the prospective teacher be able to choose her reading material wisely, but she must have a knowledge and use of the technical principles of reading. Phrasing, emphasis, time, melody, speech intervals, subordination, metric structure, are some of the terms we give to what should be a part of the teachers background of knowledge. The committee are generally agreed too, that every teacher should have knowledge and use of the principles of voice training, understanding the production of voice, the use of the vocal vocabulary, the wise selection of drills.

The extent to which linguistic phonetics should be taught is still a matter of discussion. Committee members in the East report an overwhelming emphasis upon a definite study of phonetics; other sections of the country are less emphatic. All agree, however, that some study of phonetics is valuable, if only to quicken the sensitivity of the ear to detect sound variations and substitutions, vulgarisms and provincialisms. The value of phonetics as a means of directing and facilitating the production of correct speech sounds is undisputed.

Whether a course in Oral Reading should include a study of the use of the verse-speaking choir, tests and measurements, history of the language, voice analysis, is questioned by many who hold that it is better to teach a little and teach it well, than try to cover too much ground. Aware that few teacher-training institutions would allow sufficient time for a thorough study of the subject of oral reading, and feeling that other phases of speech education are equally important, the committee has had some difficulty in tearing down fixed ideas of credit and time allotment and planning an ideal course, such as might be found in a modern Utopia. Yet such an ideal course will be found in the handbook and it is hoped that teachers will find it helpful in part if not in whole.

The argument that oral reading develops slow reading rate, inner speech, and a failure to get the meaning has found strong opponents. In Miss Ellen Clark Henderson's report to the Committee of a discussion at the Los Angeles Convention she says:

> One cannot do adequate reading aloud unless he first has secured the meaning in the silent response which always precedes good reading aloud. He has to think as he gets this meaning he is to give. He is trained to begin to think as soon as his eyes first focus upon whatever he intends to interpret. He learns

to keep in his mind the general meaning of long sentences and even of complete selections as he organizes the various details into the whole unit of meaning.

Nor will pupils develop exaggerated inner speech and the lip movements which are usually present if the oral reading is done in the wrong way. The eyes and the mind have to be trained to go ahead of the voice. This means that recognition is constantly separated from the muscular reactions which necessarily accompany speech. Thus there is no opportunity for the associations to be made in any way other than from the sight of the word in its context. Only the minimum amount of inner speech will be developed in word-study, pronunciation, articulatory exercises, for the students will be trained to think the meaning at once and not to pronounce the words as words.

Conclusion

Realizing that with the issuance of this number of the magazine the school year approaches an end, it is obvious that answers to specific questions have no place here. There may be problems, however, which you see ahead of you and which must be faced in the fall. Before summer vacation or during it, if you prefer, will you not send in any questions you may have or any reports of experiments or achievements which may be of general interest and aid to other teachers? Any suggestions you may have which will help this department to serve you better will also be appreciated.

Virginia Sanderson

NEW BOOKS

Speech, Poetry, and Drama. By JAMES SHELLEY, New York; Gregg Publishing Co., 1932; pp. xv., 173; $2.50; with twelve phonograph records at 50 cents each.

In 1831, the first "horseless carriage" appeared in England. Immediately, a law was passed, urged by those who had vested interests in horse-drawn vehicles, which forbade the driving of a horseless carriage on any public road, unless preceded by a man carrying a red flag or a red lantern. The law remained in force until 1896. There are not many red-flag laws in force today in the United States which prevent the use of new inventions in schools and colleges. The law of inertia, however, accomplishes the same purpose. Witness the teaching of literature, for example, which still goes on in thousands of classrooms, year in and year out, as though nobody had ever heard of the phonograph, or any other device for reproducing interpretations of literature.

Professor James Shelley, of Canterbury College, University of New Zealand, had done well to produce, in connection with a book on the appreciation of poetry, a dozen phonograph records, correlated with the dozen chapters of the text. This is important pioneering. The quality of the text and the records, it is true, leaves much to be desired. That is, for the moment, of no great consequence. We should all be grateful to Professor Shelley for having done the thing at all.

The defects of the text are many. It is wordy: it illustrates all the forms of redundancy which the rhetoricians love to classify. It attempts to cover too much ground. It rambles. It has many abstract statements which would be meaningless to most of those students for whom the book is intended, because the abstract statements are not followed immediately by concrete illustrations. And, finally, the style lacks distinction. The numerous grammatical errors, we might overlook; but it is impossible to overlook the dullness.

The twelve records, all reproductions of Professor Shelley's own recitals of poetry, could be used effectively by any teacher of English

literature; that is to say, any teacher who happens to care for literature as literature, rather than as a graveyard in which to dig up the fascinating bones of philology. The poems are excellent; the voice of the speaker is good; and the records are mechanically successful.

Professor Shelley's interpretation of the poems is not bad. No doubt it would have been more deeply appreciated in the Late General Grant period of Oratory than it is in the Early Franklin Roosevelt period. The present generation of students, at least in the United States, thinks that Professor Shelley's delivery is bombastically dramatic; suitable, perhaps, for the outbursts of Cassius, but too pompous and powerful for pretty verses about daffodils and lovely lilies clean.

Which brings us to this suggestion: the new records which are sure to be made for use in teaching literature and speech should be the work of many men. No one speaker, however versatile, can give all the varied interpretations which students ought to hear.

WILLIAM TRUFANT FOSTER, *Pollak Foundation for Economic Research*

The Working Principles of Argument. By JAMES M. O'NEILL and JAMES H. MCBURNEY, New York: The Macmillan Company, 1932, pp vii, 441.

This is our latest text in argumentation. It is designed primarily for college and university classes. The authors claim for it definite points of newness but they promise no radical departure from the main lines of tradition. On the shelf of our existing books in the field it will find its place not next to Foster or Stone and Garrison nor next to Collins and Morris, but next to Winans and Utterback and near Baird.

In general, the reader will find in this work a serious attempt to pay heed to the criticisms which have been levelled at our traditional course in argumentation in the last fifteen years. He will find here a clear recognition of all the newly-emphasized consideration due the audience, and he will meet here a frank attempt to mend and amend the principles and techniques which we have been teaching. And if the reader is one who prefers neither the old tradition nor the new radicalism he may be pleased with the result, for the book strikes a fair balance between the old and the new.

But this is not the most significant part of our story. The most significant characteristic of this work lies in the fact that the mending and the amending are conspicuous. Apparently we should all confess that we are still in the period of criticism, a period when we cannot with adequate confidence write the needed new text. We are still over-anxious to show each other how aware we are of all the fine points that can be raised with reference to our subject. We are still inclined to tell the student things that are likely to be of importance to the teacher. Thus our very anxiety to give adequate recognition to the newer conceptions of our discipline robs our books of the directness and simplicity which we like to find in college textbooks. *The Working Principles of Argument* would stand some of this simplification.

EDWARD Z. ROWELL, *University of California.*

Carson the Advocate. By EDWARD MARJORIBANKS. New York: The Macmillan Co., 1932; pp. 455; $3.

Because of the author's death, this volume contains only the first half of a projected full-length study of the famous "uncrowned king of Ulster." But fortunately the complete portion supplies all the necessary facts for an estimate of Lord Carson as a cross-examiner and public speaker. If Carson himself had died in 1910, before ever identifying himself with the Ulster cause, he would still have been one of the great advocates of English history.

As a member of the Irish and English bars, as solicitor-general for Ireland and attorney-general for England, Lord Carson played the leading part in more celebrated cases than any other lawyer of his time in Great Britain. He defended the Marquess of Queensberry against the libel action of Oscar Wilde; prosecuted Dr. Jameson, whose famous South African raid brought on the Boer War; won from Lord Northcliffe's *Daily Mail* the heaviest damages ever paid in an English libel suit; represented England in the Alaska Boundary dispute; won justice for a young cadet, Archer-Shee, against the whole power of the Admiralty in a case that roused the nation; broke up the most successful divorce mill of the time; convicted the most famous murderer; and during these same years found time to make himself the most powerful voice on Irish affairs in Parliament.

He accomplished all this, and much more, despite continuous ill-

health and a speaking style which violated all the canons of Irish oratory. Never the master of the flowery periods and heated effusions which formed the stock in trade of most of his contemporaries, he won his triumphs by clear analysis, faultless logic, and a stern insistence on justice. So devastating was his cross-examination and so effective his summarizing that he won several of his most important cases without calling a witness.

The reader feels Carson's power not at second-hand, through the estimate of the author, but directly, from the actual evidence presented in the book. Mr. Marjoribanks has taken great pains to unearth all the necessary facts about each case, to describe the state of public opinion, to sketch the immediate setting, to give minute particulars about the qualities of the judge, the jury, the audience, and the opposing counsel, to indicate Carson's method of preparation and explain the strategy decided upon, and then to print long excerpts from the actual cross-examination and often the opening and closing argument.

One does not need the author's statement, therefore, to see in Lord Carson a great cross-examiner and a masterful rhetorician. That he disgraced Oscar Wilde, the most brilliant verbal fencer of the age, without calling a witness for his client, is only one instance of his skill. A brief passage will indicate what a difficult task Carson set himself. It is part of the cross-examination concerned with a curious letter from Wilde to Lord Alfred Douglas, which Carson called improper.

"I think it is a beautiful letter," said Wilde. "It is a poem. You might as well cross-examine me as to whether a sonnet of Shakespeare was proper."

"Apart from art," persisted Carson sternly.

"I cannot answer apart from art," said Wilde.

"Suppose a man who was not an artist had written this letter, would you say it was a proper letter?" said Carson.

"A man who was not an artist could not have written that letter."

So it goes on, page after page, until one fatal admission by Wilde, immediately followed up, leads to the hasty withdrawal of the libel suit and his subsequent arrest and conviction.

A simpler illustration of Carson's mastery is the cross-examination of the labor leader, Ben Tillett, who had sued the *Morning* for

libel. Mr. Marjoribanks paints an amusing picture of Tillett sitting dumbfounded on the witness-stand while Carson proved, by using selections from the witness's own printed speeches, that he had himself libelled every important group in society, from non-union workers to the Bench of Bishops.

"Whom do you put above the Bishops?" Carson finally asked.

"Well, you, for one," said Tillett, admiringly.

Carson's basic technique is not difficult to analyze. A man of unswerving rectitude and a firm believer that the courts tried to be just, he probed relentlessly for the truth until he uncovered it, stated his case as simply and clearly as he could, and exposed any efforts of the opposing counsel to becloud the issue. The one time he was convinced that the court did not intend to dispense justice, he refused to present his case, stalked out of the courtroom, and created such a disturbance in the press that the offending judge was recalled from Ireland.

One could say much more than this about Carson's technique, of course, but the reader can savor the irony, the occasional invective, the wit, the underlying passion, the cool purity of style for himself. What makes this book important, besides the wealth of material for such savoring, is that it tells the story of a great lawyer who won his fame by dialectic and rhetoric without once swerving from the most rigid code of public and private honor, a man of whom his most bitter opponent in the courts declared: "If I cease to believe in Edward Carson, I cease to believe in men. I do not believe that any 'honour,' any money, or any other human inducement could tempt Carson to any course that he deemed unworthy or dishonourable." Mr. Marjoribanks shrewdly says, "A cynical contemporary world will question the existence of such a person still walking among them; and, indeed, the burden of proof lies upon his biographer." In this book, Mr. Marjoribanks has shifted the burden of proof to the cynical world.

RAYMOND F. HOWES, *Washington University*

Theatre and School. By SAMUEL J. HUME and LOIS FOSTER. New York: Samuel French; pp. 412; $3.50.

This book is primarily a handbook of stage-craft, and as such it is one of the best. The chapters on stage settings, light and color, stage decoration, costume, and make-up, though elementary, are ex-

cellent; and they are supplemented by a somewhat lengthy glossary in which, despite some repetition, there is a great deal of useful information not found in other books of the kind. There is no attempt to compete with the more exhaustive books on stage setting or stage lighting; but the authors describe more ingenious gadgets, give more tips on how to handle tools, dyestuffs and the like, and reveal more tricks of the back-stage trade than can be found in any other book at the price.

The section on "The Stage Setting" is built, as might be expected, around the Hume permanent setting of screen pylons, arches, and drapes. As this form of decoration is among the best for school stages, and the treatment is here more thorough and informative than anything hitherto published on the subject, the chapter is a distinct contribution.

A somewhat unusual and generally valuable feature of the book is an Appendix of exercises for drama students, including exercises for posture, carriage, and stage deportment, as well as voice. A few of them show traces of the elocutionary tradition, but in the main they are just good exercises for the relief of inhibitions, and very applicable to educational dramatics.

The least important contribution is to be found in the approach. A somewhat verbose introduction contains some very questionable assertions, such as that "the earliest organized work in educational dramatics was begun in the successful and widely publicized experiments of George Pierce Baker of Harvard." There is an implication that the school theatre and educational dramatics are something entirely new, born in this generation. The authors seem never to have heard of the school and college plays of the eighteenth and nineteenth centuries, not to mention those of Elizabethan times; and to have no conception of the basic origins of drama in dramatic ceremonial, religious and educational in purpose. There is also a great deal of obvious, almost naïve, discussion in the early chapters about choice of plays, organization, the importance of having a prompter who can be clearly heard on the stage and not heard at all beyond the footlights, and the like. On the other hand there is no adequate attempt to treat the problem of stage direction at all; the school teacher must go elsewhere to learn that side of production work. The first four chapters could be omitted, and the chief value of the book, which is considerable, would remain.

One wonders why it was necessary to appropriate for this publication the name of the excellent little journal sponsored by the Drama Teachers of California.

JOHN DOLMAN, JR., *University of Pennsylvania.*

The Human Voice. By LEON FELDERMAN, M.D. New York: Henry Holt and Co., 1931; pp. 301.

The book is offered primarily as an auxiliary to vocal instruction. The Preface claims a presentation in "the most *simple*, understandable terms," while at the same time stipulating a need, on the part of the reader, of "topographical knowledge of the upper air passages," "a graphic idea of the vocal apparatus," and ability to recognize early stages of cancer and tuberculosis. Such a strange mixture of goals, as one would expect, robs the volume of real worth in the attainment of any goal.

"The Phenomenon of Speech" discloses the *four* elements of sound to be pitch, intensity, tone color, and timbre! Disclosed is the use of the simple terms *neo pallium* (meaning: *non*-olfactory cerebral cortex) and *archi pallium* (meaning: olfactory cerebral cortex) as synonymous terms.

A particularly choice bit greets us on page 21. "The human being depends entirely upon speech mechanism when in contact with the outside world, and the speech area is located in the frontal region. This was discovered by Broca, the great scientist—hence 'Broca's speech center.' The acts of speaking, reading, and writing are developed in the speech area, and improved by practice and repetition, and co-ordination of the auditory, visual, chirographic (!), and kinaesthetic senses."

Chapter 3, "The Human Ear," is two pages long. There are three parts in the ear. When sound enters the external and middle ear it is proportioned "so as not to throw too much strain on the nerve of hearing." This nerve is in the petrous portion of the temporal bone. Simple!

Chapter 4, "Head Noises," produces this information: The Eustachian tube (one-third bone) is moved by "(1) the Levator Palatine muscle, and (2) the Tensor Palatine muscle." This information is correct except for the fact that the tube does not move; it may close or open at its pharyngeal extremity. Such opening, according to

Gray, is not due to the action of the muscles listed by Felderman, but to two other muscles.

In Chapter 5, "Falsetto Voice," are included remarks on aphonia, singer's nodules, and pachydermia laryngitis, "a form of hypertrophic laryngitis" often mistaken "for papillomatous growth of the vocal cords." In line with such a conglomeration one is not surprised to find that "the male voice invariably forms in transverse diameter, whereas the female voice forms in the vertical diameter."

In Chapter 11, we read on page 70: "The chief adductor muscle of the larynx is the cricoarytenoideus lateralis. The cricoarytenoideus lateralis, as the name indicates, arises from the upper border of the lateral portion of the cricoid and inserts in the muscular process of the arytenoid. The chief function is to bring the vocal cords nearer to one another (adduction). The recurrent laryngeal nerve supplies this muscle with motor action. Its action is to draw the arytenoid cartilage(s) together, and in that respect it completes the action of the muscle already mentioned." It seems unbelievable that such a gross error could be made by any writer with a medical background (and how get by pre-publication readers of the MS?) but evidently, in the mind of Dr. Felderman, the "muscular process of the arytenoid" is equivalent to the arytaenoideus.

We hasten by symptomological descriptions of Vincent's angina, aphthous stomalitis, thrush, glossitis, leukoplakia, cancer of the tongue, and angioneurotic edema.

Chapter 20 begins, "The reader is requested to acquaint himself with the *details* of the anatomy of the pharynx and larynx so that he may have as complete concrete picture of the mechanism of these important structures in relation to the nerve supply." Only 111 pages from the Preface, with its expressed ideal of simple presentation, and we are faced with a demand to take courses in neurology and anatomy if we are to understand the following pages. Fortunately we have had these courses; so we read the next paragraph—"When a specialist speaks of the *pharynx* he usually conveys a picture of the palate, which is divided in two distinct sections, the soft palate and the hard palate." Now we see the evils of specialization.

Chapters on "The Common Cold," "Swimming," "Chronic Coryza," "Hypertrophic Rhinitis," "Vaso-motor Rhinitis," "Relation of Taste and Smell," "Alcohol" (Whiskey should be at least four years old), "Tobacco," "Cancer," "Quacks-Nostrums," "Nar-

cotics," "Salivary Secretion" (Too much potassium sulpho-cyanide causes halitosis), with practically no mention of real relation to the human voice, occupy over one hundred pages.

In Chapter 47, "Anomalies of Speech. Stammering and Stuttering," we find: "Speech . . . is a very finely developed mechanism. . . . (1) First and foremost we have the powerful *resonators*, known as the human lungs. . . . (5) One must not overlook the brain. Some authors believe that a human being can be compared to the telegraph system."

In conclusion we read, "A voice personality is an open door to the better and more valued things in life. The author feels that this book will aid one in acquiring such a voice personality." This reviewer feels that the book is useless, if not positively misleading, for the speech student who has no previous scientific background; it is certainly useless to the student who has even a rudimentary knowledge concerning the voice and speech mechanism.

L. S. JUDSON, *University of Wisconsin.*

Modern Plays. By S. MARION TUCKER. New York: Macmillan Company, 1932; pp. 399.

"The purpose of this book," says the author in his Preface, "is twofold: to provide plays to be discussed as literature and as theater products in connection with English or other courses; and to provide critical material on the theater and the drama which, together with the plays themselves, may form a short elementary course fairly complete in itself but serving also as a kind of introduction to advanced courses later on."

Here is a book which does with as much grace as possible the task set down. "The disgust that most of us have felt over the dull and even exasperating details of the over-edited text, has led, very naturally, to what, from the point of view and needs of many of us, may be called the under-edited text, which gives little or nothing to save time of either instructor or student. Surely there may be a happy medium. Some instructors, even specialists, welcome an edited text that may suggest new points of view; and save the instructor time and labor in talking and the student time and labor in the taking of notes."

Professor Tucker in the preparation of this textbook has caught

from his college freshmen the style which enabled him so successfully to draw from them their discussions of these collected plays. In the section called "The Theatre and the Drama" he tells with clarity and economy of the growth of the theater. The enthusiasm and optimism with which he speaks of the contemporary theater and drama is most contagious. In the discussions of "Origin of a Play," "Material for Plays," "Character: the Supreme Achievement," "Kinds of Plays," etc., Professor Tucker uses as examples and illustrations the plays in this volume. The section given to "Kinds of Plays" indicates the division of kinds of plays with such logicality and ease that it should be well remembered by beginning students. "Naturalism, Realism and Romance" are difficult concepts for students to comprehend and distinguish, but Professor Tucker has handled this chapter with skillful simplicity and given the proper focus.

"Dramatic Technique" explains the theory of playwriting and reenforces it with allusions to the selected plays. Those instructors who have labored with the "general run" of freshmen will welcome this arrangement to make more intelligent their remarks to many students who have neither seen nor read plays. Professor Tucker has avoided drawing specific definitions, which create professional controversy, in order to stimulate interest, curiosity and contemplation in the student.

The plays selected for this collection have variety of appeal and purpose—*Mary the Third*, by Rachel Crothers, *Hell-Bent Fer Heaven*, by Hatcher Hughes, *Emperor Jones*, by Eugene O'Neill, and *Milestones*, by Arnold Bennett and Edward Knoblock.

There is in the back of the book a list of topics for discussion among the students in the class. These cover each play quite thoroughly and stimulate the student to read more plays of each author for comparison. A selection is devoted to short biographies of the playwrights with a chronological list of their other plays and references for further reading. A list of modern long plays, classified as American and British, and Continental, forms another section. There are also the usual lists of collections of modern one-act plays and long plays and useful books on the drama and theater. For its purpose, Professor Tucker has written a very adequate textbook.

DONOVAN RHYNSBURGER, *University of Missouri.*

The Art of Mime: Its History and Technique in Education and the Theatre. By IRENE MAWER. Boston: Expression Company, n.d. (1932?); pp. xii + 244; illus. 32. Bibliography and Index.

This work is divided into three parts: I, "The History of Mime and of Symbolic, Expressive, and Dramatic Movement"; II. "The Technique of Mime"; III, "Mime in Education."

The 119-page history contained in the first part begins with Meng, a Chinese actor of 600 B.C., and ends with Mr. Charles Chaplin. The merit of a survey of this length should lie in the interest it can arouse rather than in the number of facts it can present to the reader. This survey is not interesting, largely because too many details are catalogued. We may dismiss it by suggesting that the student of mime should consult the well-known works of Haigh, Chambers, Duchârtres, Winifred Smith, and others from which Miss Mawer has drawn her material.

The substance of the book lies in the suggested exercises in Part II. The author notes her indebtedness to Miss Ruby Ginner for permission to publish them. For the purposes of these exercises, the whole body is divided into the gesture apparatus: the base, the body, the head and face. In the analysis following, the needs of each (subdivided) part are detailed. The scheme appears incomplete and somewhat inconsistent. A chapter on "Impromptu Scenes for Study" concludes Part II.

Part III includes chapters on the teaching of mime, with special reference to teaching children, and on the construction of mime plays.

Miss Mawer's book should be valuable to both student and teacher of acting. Most amateur and some professional actors are unable to "fill the white spaces between the lines" of a script. Any actor would profit by a study of *The Art of Mime.* It is unfortunate that artists usually can express themselves in but one medium. Miss Mawer does not write well.

WALTER H. STAINTON, *Cornell University.*

Why Be Afraid? By DR. LEON MONES. Boston: The Stratford Co., 1931; pp. 103; $1.

This small volume by the dean of the New Jersey Normal School for Jewish Teachers gives an excellent, easily understood summary of the behavioristic theory of fear. Teachers of speech will discover

clear if not particularly novel discussions of the James-Lange theory, stammering, stage-fright, and other familiar phenomena.

An important general principle advanced by Dr. Mones is that words are not merely symbols of ideas but rather "conditioned substitutes for behavior." The repetition of the word *sleep* actually sets in motion the bodily behavior that is sleep. This would lend support to the general rhetorical notion that positive statements are more effective than negative. "Go to sleep" would, according to Dr. Mones, arouse the bodily activities of sleep. "Don't go to sleep" would tend to do the same thing, whereas "Keep awake" would bring the desired result. Civilization might be considerably advanced, it appears, if all prohibitions, from the Ten Commandments down, were rewritten with proper regard for human psychology.

R. F. H.

Revenues from Intangible Property (Western Conference Debate). New York: Noble & Noble, 1933; pp. 74; $1.

This paper-covered booklet contains a debate by teams from the University of Wisconsin and the University of Michigan on the subject, "Resolved, that at least one-half of all state and local revenues should be derived from sources other than tangible property." The speeches, which show careful preparation, precede an exhaustive bibliography prepared by three economists selectd by the Western Conference League. Debate coaches should find the booklet valuable.

R. F. H.

OLD BOOKS

TO CONTRIBUTORS

The editor of the Old Books section will be glad to receive reviews from any member of the profession. The length of articles should ordinarily not exceed 600 words, and shorter ones will be welcome. Broadly speaking, any work first published before 1875 or even 1900 may be called an "old book" for the purposes of this section. Works on rhetoric, oratory, acting, or elocution are among those eligible for review. It is understood that the recognized classics, such as the principal works of Aristotle, Cicero, Quintilian, Wilson, Sheridan, Campbell, Blair, and Whately, which are familiar to most of us, should normally be passed over in favor of worthy books in the stratum just below them, which are not so well known. There are scores of such works which have real merit, and many readers of the QUARTERLY JOURNAL would be glad to hear of their contents. Those interested in the history of our subject are cordially invited to submit reviews.

W. P. S.

The British Cicero, or, A Selection of the Most Admired Speeches in the English Language . . . . to which is prefixed, An Introduction to the Study and Practice of Eloquence. By THOMAS BROWNE, LL. D. Three volumes. London, Printed for Longman, Hurst, Rees, and Orme, 1808.

This copious work, running to about sixteen hundred pages, does not draw upon so great a period of time or so wide a variety of speakers as its title-page seems to promise. Almost all of the speeches which it reports, in whole, in part, or in summary, were delivered in the forty years preceding its publication. Nor is its editor, the learned Dr. Browne, scrupulous in giving the sources of his texts or in distinguishing between *verbatim* reports and paraphrases. These strictures apart, the work is of extreme value for the period indicated and

is especially full upon the agitation for parliamentary reform, which it traces and illustrates from 1716 down to 1797.

The plan of the collection is as follows. The Introduction treats of grammar, of rhetoric, and of logic. Then follows Part the First, which is concerned with popular eloquence. Here are included Burke's two speeches to the electors of Bristol, Fox's speeches to the electors of Westminster in 1796 and 1806 and Sheridan's speech to the same electors in 1806. To all these are appended "historical illustrations" or notes. In this part also are some military harangues, including Shakespeare's version of Henry V's speech at the siege of Harfleur and General Wolfe's speech to his army before Quebec.

Part the Second, devoted to parliamentary eloquence, occupies the largest part of the work. Here sub-divisions are made on the basis of subject, the main headings being parliamentary reform (already mentioned), economic reform, the American wars, the government of India, toleration, and the French war. Speeches and debates upon each of these subjects are quoted or summarized, accompanied by a running account of the history involved. Part the Third discusses and illustrates forensic eloquence, with about twenty specimens.

The "Introduction to the Study and Practice of Eloquence," one hundred pages in length, with which the work begins, is of special interest to the student of rhetorical theory. Dr. Browne follows the classical plan, and treats of Invention, Disposition, Style, and Pronunciation, in that order. But he is not content to be an echo of earlier writers, and upon each of these he has something fresh to say. First of all, be it noted that he throws Aristotle out of court. After saying that he views with admiration Aristotle's work in natural history, he goes on:

> . . . . But the information and assistance which students in Natural History derived from the researches of Aristotle, have been more than counterbalanced by the pernicious effects of his other writings on the Art of Poetry, on Rhetoric, on Logic, and Metaphysics, which have puzzled the world ever since, and have really done far greater injury to polite literature, to philosophy, and eloquence, than all the dreadful ravages of the Goths and Vandals. . . . The darkness spread by the barbarians, was temporary; but the twilight of false learning, or rather the spirit of subtile disquisition, which found its way into the schools with the works of Aristotle, gave rise to a more lasting and more incurable evil than ignorance—the silly conceit of pedantry.

For Cicero he has the highest admiration, diminished only because Cicero, in his old age, "seems to have been desirous of distinguishing

himself as an Aristotle also, the substance of whose Art of Rhetoric he presented to the Romans in a Latin dress, and thereby increased the fondness for preceptive details which was so general in his time." In general we may say that Dr. Browne believes that eloquence is best studied and mastered by the use of models, and by such commentaries as Cicero's *De claris oratoribus;* and the present work was the result of that belief.

A second notable feature of the Introduction is the close union here of logic with rhetoric—a fact which makes Browne a forerunner and perhaps a model of Whately, twenty years later. Browne writes:

> . . . . The early study of logic, though so obviously useful to everybody, is of indispensable importance to the orator, whose grand aim is to convince his hearers; and who must also be qualified to detect and refute the fallacious arguments of his adversaries.

Again, he makes these practical observations:

> . . . . The Logician draws up his argument in regular form, his major, his minor, and his conclusion; the Orator lays aside all that formal stiffness; and by inverting the order of the propositions, by frequently omitting one or the other of them which may be easily supplied by the hearer, and by concealing all appearance of artifice or design, he renders his argument more irresistible, because it is less guarded against.

Dr. Browne failed to build up sufficient fame to bring about his inclusion in the *Dictionary of National Biography.* From the title-page of *The British Cicero* we learn that he was a Doctor of Laws and author of *Viridarium Poeticum,* the *Union Dictionary,* and other, unnamed, works. His preface is dated from "Private Seminary, Wright's Buildings, Kensington." He is evidently the forgotten school-teacher.

HOYT H. HUDSON, *Princeton University*

Aelius Aristide, et La Sophistique Dans La Province D'Asie Au IIe Siècle De Notre Ere. BOULANGER, ANDRÉ, Paris, 1923; pp. xiv, 504.

Although this is not an old book technically, yet it deals with an old period, that of the second century. Of the three parts of the book, two deal with Aristides, while the first part provides the environmental background of the Sophists, including social customs, political conditions, Asiatic commerce, Roman opinion. Four chap-

ters in this part treat of the Second Sophistic, its origin and development.

Seven chapters constitute Part Two and present information pertinent to the life of Aristides, whom the author considers the best representative of the period. Further, it is here that the numerous works of this representative Sophist are analyzed and classified.

Aristides, born about 117 A. D. in an obscure place in Mysia, was fundamentally influenced by his teacher, Alexander of Cotiaion, who was a Classicist. In Alexander, an unusual scholar, Boulanger locates the fountainhead of Aristides' appreciation and knowledge of Hellenic culture. A basic interest instilled by an unusual scholar led Aristides to extensive travel and a thorough but narrow study of the Classicists. Aristides held a chair in Rhetoric at Cyzique in 143, which he abandoned shortly after 144 for a similar one at Pergama. While holding these chairs, he began an extensive series of discourses, which Boulanger classifies under five categories: (1) Sacred Discourses, six of which contain the memoirs of Aristides; (2) Polemic works, including three Platonic discourses in defense of the Rhetoricians against the Philosophers; (3) School declamations; (4) Literary discourses, consisting of hymns, monodies and panegyrics; (5) Ceremonial discourses; and (6) a Pseudo-scientific discourse on the overflow of the Nile.

From these discourses, some fifty-three in number, the author proceeds in Part Three to an appraisal of the place of Aristides in rhetorical history. Here, in five chapters, one finds the fruitful area of the book for the rhetorician.

Predominantly Attic in his expression, Aristides employed simultaneously several types of style, revealing in his works "a most systematic effort to make the great tongues of the Classicists live again." As to techniques of style, Aristides, like other Sophists, used a variety. Among these are: pleonasm, reiteration, juxtaposition of words; and such figures and tropes as the metaphor, simile, oxymoron, hyperbole, paronomasia, and antithesis. A systematic use of these methods is characteristic of the Sophists. Aristides employed them differently from other Sophists, using them sparingly, thus indicating coldness in oratorical temperament. He often apologized for exaggerations of language, using the formula: "If one may speak thus."

With Aristides metaphors were more common than most other tropes. His metaphorical sources were the theater, music and dance,

nature, war, government, and navigation. The following are typical examples: "Ionia shows herself to all mistress of beauty"; "The breath of the land and of the sea"; "It is evident that this sea is by nature a musician"; "These islands provide the same aid for the shipwrecked as the life-saving boat."

The oxymoron and the hyperbole were characteristic elements of Sophist eloquence, especially among the Asiatics. Of the two, the latter better expresses the style of Sophist oratory, for it illustrates the Sophist desire to express little things with grandeur. Aristides stands somewhat apart from the other Sophists in that he prided himself on a somber and Attic eloquence, and made but moderate use of the hyperbole.

Boulanger presents Aristides as the most nearly perfect type of the Sophists, one who lived for his art. Aristides believed himself to possess the gifts of the orator and to exercise the art with a perfection never reached before him. This lead him to declare with assurance that the awareness he has of being the best of orators forces him to refuse all concessions to public taste; on the contrary, to impose on his contemporaries the oratorial techniques that he knew to be good. In a time when improvisation was considered the highest manifestation of the oratorial art, he praises himself highly for not being one of those who "expectorent" and he scorns speeches which do not bear evidence of a persevering art. Great labor went into the preparation of his speeches, but for all that, his works, say the author, reveal a great poverty of thought. In all his speeches it is difficult to find an idea strictly his own. For his shortcomings in originality he compensated with erudition and dialectic; thus he was a true Sophist. However, Aristides probably distinguished himself more by his dialectical cleverness than by his erudition. He reasoned when making historical declamation, polemical discourse, political harangue, or even in the funeral oration. He reasoned when he praised, when he exhorted, when employing invective, and when lamenting—in short, "Le raisonnement bannit la raison."

Of Aristides' reputation with his contemporaries, we have largely only his own testimony. From his Sacred Discourses he records nothing but triumph for himself. Two contemporary judgments are on record, that of Phrynichos and that of Hermogenes. The former has great praise for him; the latter cites him abundantly as a model for different kinds of style. Posterity has recorded much credit for

him. Beginning in the third century, glory and praise for him soared, reaching a zenith in the fourth century when he was credited as the tutelary god of the Sophistic Renaissance. The Christian writers of the fourth century permitted their writings deeply to be impregnated with Sophistry, often taking Aristides as a model. In the fifth century, Synesious, who didn't like Sophists, nevertheless rendered homage to Aristides and considered him the second glory of Smyrna, ranking him with Homer. The illustrious rhetorical school of Gaza in the fifth century held him in high regard. In the sixth century and until the Byzantine period, lexicographers and writers of rhetorical manuals cite Aristides with the Classicists as an author of the first rank. In the eleventh century Michelpsellos considers him the "essence of eloquence." His renown was boundless in the Middle Ages.

In our own day Aristides remains largely unread, often is spoken of as an imaginary sick man, a religious fanatic, and an intolerable pedant. It has remained for Professor Boulanger to make this representative Sophist the object of a detailed study. His conclusion is that Aristides is the most active and interesting of the orators of the second century. He must be credited with having been one of the most active among those whose tenacious faith and persevering effort succeeded in prolonging the life of Hellenism for several centuries.

The author, André Boulanger, a former student of the Ecole Normale Supérieure and of the French School of Athens, holds a professorship in the faculty of letters of Fribourg in Switzerland.

WALDO E. WALTZ, *University of Illinois*

Rhetores Latini Minores. CAROLUS HALM, Leipsig, 1863; pp. xvi, 658.

A valuable source book for the study of medieval rhetoric, this Latin compilation by Halm contains twenty-four works on various phases of the subject by writers from the time of Quintilian to the eighth century. As the title indicates, it consists of the works of minor rhetoricians. However, the names of Martianus Capella, Isidore of Seville, Priscian, Alcuin, and Bede are well enough known to make the book of lasting importance. C. S. Baldwin lists it as one of the sources used in the writing of his *Medieval Rhetoric and Poetic,* and makes frequent reference to it.

The dominant characteristics of the rhetoric of the Middle Ages

are clearly revealed to anyone who will run through the various works which are here reprinted: the medieval emphasis upon style and stylistic ornamentation; the summary and schematic treatment of invention and disposition; the tendency to reduce everything to precept and example; the interest in the minor works of Cicero, particularly the *De Inventione;* the vogue of *declamatio;* the use of stock exercises for invention. Throughout the book, the lack of originality, the tendency toward compression, and the absence of the broader philosophy of Aristotle and of Cicero's mature works are evident.

Stylistic rhetoric is represented by the first five works. Rutilius Lupus' treatise on the figures of speech and thought, which defines and illustrates forty-two of them; Aquila Romanus' *De Figuris Sententiarum et Elocutionis;* and Julius Rufinianus' work by the same name, are given first. These are followed by a long poem on the figures, and a short treatise on figures of thought, sixty-three of them, by an unknown author.

Typical condensations of rhetorical theory come next. Two from the fifth century, the catechetical treatise of Curius Fortunatianus, based largely on Quintilian, with illustrations from Cicero, and the brief work *De Rhetorica* of Aurelius Augustinus, represent this class. The longest work in the book is the commentary of Quintus Fabius Victorinus on the *De Inventione* of Cicero. The *Institutiones Oratoriae* of Sulpicius Victor, who flourished from about 375 A. D. to about 425 A. D., is another brief summary of invention, disposition, style, memory, and delivery. Similar, in a general way, are the works of Julius Severianus, Julius Victor, Capella, Cassiodorus, and Isidore. Alcuin is represented by his *Dialogus de Rhetorica* and Bede by his *Liber de Schematibus et Tropis. Declamatio* is represented, too, in Priscian's *Præexercitamina ex Hermogene Versa*—a set of stock exercises for the training of the youth in invention.

Other books herein reprinted deal with the use of the states of causes, the commonplaces, with metrics as applied to oratory. To name them would be but to continue a catalog which is already too long.

Of what value, other than for historical research, such a collection of medieval works can be, depends largely upon the attitude of the reader. Those who feel that "the Greeks had nothing which we do not know" would certainly feel, *a fortiori,* that the *minor* Latins knew nothing of significance which we do not know better, and would,

of course, ridicule the idea that something of value might be realized from a study of these old treatises. On the other hand, it is true that out of the medieval rhetoric, reinvigorated after 1400 by the revival of the great classics, came the modern treatment of our subject. To me, it is interesting to read what men of centuries past thought and wrote about the problems of the speaker and about his training. Particularly of interest are the inventive devices which they developed to such a high degree—the states of causes, the commonplaces, the methods of argument; and the detailed stylistic devices, many of which bore a direct relation to invention, and thus had a persuasive value quite apart from their use as means of ornamentation. Much of this technical material fell by the wayside after the Renaissance, and we have nothing which exactly replaces it. Are we, after all, as teachers of the technique of persuasion, as well-equipped as were the Greeks and the Latins? Can we afford to ignore what they did in their teaching, secure in the assumption that we know all that they knew, and more?

W. P. SANDFORD, *University of Illinois*

IN THE PERIODICALS

COCHIARA, G., *Il linguaggio del gesto* (The speech of gesture). Turin, Bocca, 1932.

This study is based on a thorough knowledge of ethnographic, linguistic, and psychological literature. Speech and gesture are both of primitive origin, and both are subordinate to the thought. The gesture is the "silent word." It is not originally, as among civilized peoples, merely a support of speech, nor is it rigidly conventionalized. "It is the immediate expression for concrete ideas." (Rev. by M. E. Morse in *Psychological Abstracts*, vii, April, 1933, p. 193.)

DEAN, MILDRED, *Correction of Enunciation by the Study of Foreign Languages.* School and Society, xxxvii, March 18, 1933, 359 ff.

The author alludes to the common tendency among Americans to restrict jaw action. She observes that teachers of Latin can help to establish proper habits of enunciation by focusing attention upon the students' production of the sounds in that language.

JAMES, W. T., *A study of the expression of bodily posture.* Journal of General Psychology, vii, 1932, 405-437.

Three hundred and forty-seven postures of a manikin were photographed on a 35 mm. film, and these pictures were projected one at a time on a screen before the subjects. The subjects reported on the expressive value of the different postures. It was found that the head and trunk are basic to the expression, but that the arms, hands, distribution of weight, etc., make the expression more specific.

JOHNSON, MASON A., *A course in speech (And they say it is not a "Content Course.")* California Quarterly of Secondary Education. viii, April 1933, 275-288.

If "content courses" are those that give us the thing or things we need to have, then a course in speech properly organized and efficiently conducted is truly a "content course," and as such needs greater recognition.

LITTLE, THEODORE, *The Old Hokum Bucket.* Players Magazine, ix, No. 3, January and February, 1933, 11-12.

The use of the word "hokum" as used in the theatre applies to "the use of a production technique to heighten scenes." But it is by no means confined to the stage. One finds examples in all sorts of public performances. In dramatic production, hokum helps the director to transform the dead form of the script into a thing of life. Of the three types of "gag," which is a form of hokum, the business gag draws most heavily upon the skill of the director.

The current play *Of Thee I Sing* drains the old hokum bucket dry. "It is hokum brought to its highest peak." In most cases, hokum must not be obtrusive; it must focus the attention on the thought and feeling of the play itself. The best kind is the subtle kind: the dramatic pause is a good example. Another type consists of "unpatterned vowel sounds," such as used by Katherine Cornell when as Irish March in *The Green Hat* she goes through a crisis. "It was primitive expression of primitive feeling that chilled your soul."

Hokum should not intrude into comedy and tragedy, although it may be obtrusive in farce. However, the well-directed play has all its tricks concealed. "The fundamental aesthetic principle of contrast operates in practically all hokum. . . . On the surface the word 'hokum' seems one of unhappy connotations. Man *thinks* he hates to be fooled. Actually he loves it. In the sense that it is more than mere photographic representation of outer reality, all art is a sort of divine trickery."

G. W. G.

LUMLEY, F. H., *Habits of the Radio Audience.* Journal of Applied Psychology, xvii, No. 1, February, 1933, 29-38.

This is a study of the hours during which radio audiences are tuned in, and the listeners' attitudes towards the programs heard.

NEWMAN, STANLEY S., *Further experiments in phonetic symbolism.* American Journal of Psychology, xlv, No. 1, January, 1933, 53-75.

An experiment, suggested by earlier studies of Sapir, designed to test the common belief that the phonetic elements, apart from their function in context, "carry certain symbolic connotations." It was found that "phonetic elements tend to be rigidly patterned on a non-linguistic symbolic scale," which is apparently but little affected by age, is fundamentally objective, and is not produced by linguistic association.

BENTLEY, MADISON, and VARON, EDITH J., *An accessory study of "Phonetic Symbolism."* American Journal of Psychology, xlv, No. 1, January, 1933, 76-86.

To Newman's categories of largeness or smallness, brightness or darkness, these authors add the nine categories of *angularity, foolishness, endurance, liquidity, sentimental attachment, motion, noisiness, solidity and strength.* They point out that Newman's results are due primarily to the nature of the sounds as sounds, and not to their phonetic character, certain sounds having greater volume than others, and some having also the characteristic of "brightness" as contrasted with "darkness." "There seems to be insufficient evidence that these graded attributes of sound carry in their own right (so to say) a symbolic reference." "The comparisons (found by Newman) seem to have been based directly upon the direct differences within the sounds themselves."

G. W. G.

PRENTISS, HENRIETTA. *Speech—A Social Problem.* The English Journal (College ed.), xxii, No. 3, March, 1933, 189-196.

In this paper, which was read before the Conference on Speech and Spoken English, at Memphis, Tennessee, on November 25, 1932, Miss Prentiss urges that "we protect our young people from the sin of snobbishness" in utterance. Furthermore, we should train students "to hear speech before giving them the right to discuss the proprieties of speech. . . ." Students should be informed "that there are a number of dialects of English in good standing." And then the school should "instill in its young people respectful familiarity with other speech-forms than those of the region."

Ear-training in "unaccustomed forms of English utterance" should help to cultivate in the student "The capacity to master a new speech form for habitual use if economic or social pressure makes this necessary" and "The ability to swing back into a regional form of speech whenever that is the quickest way to enter into the heart of the situation." Miss Prentiss concludes:

> I am under the impression that the greatest value of speech-training in the school is not the determination for a young person of the way in which he must speak before he knows what social demands are to be put upon him, but the development of the tools of utterance, namely, hearing and flexibility, so that he can carve his own speech as he will when he finds his place in life.

LESTER W. THONSSEN, *College of the City of New York.*

NEWS AND NOTES

(Please send items for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.)

The University of Illinois has announced that it will accept speech credits as satisfactory for entrance requirements, thus bringing to a successful close the movement started by the Illinois Speech Conference at Peoria in 1930. Under the new ruling units of speech are no longer considered as English and may be entered as a separate subject, provided the high school courses meet specifications of time taught, qualified teachers, and adequate textbooks. Two or three units will be acceptable.

The School of Education of the University of Pittsburgh will henceforth accept only select students who have completed two years in the college. They will be chosen partly on their proficiency in speech, as revealed in a fundamentals speech course required in the sophomore year. Prospective teachers of English are required to take also a course in Interpretation before beginning practice teaching.

The faculty of the School of Speech at Northwestern University has inaugurated a feature known as the Twentieth Century Bookshelf, which goes on the air Tuesdays and Fridays at 4:15. The series continued through the winter months.

The third annual National Poetry Speaking Festival at Northwestern University will be held this year on June 29 and 30 and July 1, at the close of the second week of the summer session. The age limit has been lowered so that high school students may participate in greater numbers. Poetry used this year will be almost entirely classical.

The Magic of Speech program of the National Broadcasting Company, under the direction of Miss Vida Sutton, has this year been carried over a coast-to-coast network on Fridays at 2 p.m., E.S.T. In the New York studios various college groups have been rehearsing for radio appearances on Saturday noons. Princeton University and Brooklyn College groups appeared in sketches in April and May. Denver put on from KOA to the network a special broadcast showing the activities of the Radio Council on Speech in Colorado. At another hour programs are broadcast from KPO in San Francisco and KFI in Los Angeles. The Northern California programs are directed by Miss Anne Merville, President of the California Speech Arts Association. Late in April the Drama Teachers Association of Northern California presented a teacher-pupil program.

A Department of Speech was organized this year, for the first time, as part of the annual convention of the Arizona Education Association, held in Phoenix early in the winter. W. Arthur Cable, of the University of Arizona,

was in charge of the organization of the conference. The program presented included the following: "The Basic High School Course in Speech," by Miss Virginia Poindexter, of the Florence Union High School; "Public Speaking Instruction for High School Students," by Miss Gladys Bookman, Phoenix Union High School; "Dramatics and Oral Interpretation," by J. N. Smelser, Phoenix Junior College; "Training for Speech Contests," by Miss Lillian Cavett, Tucson Senior High School; and a round table on teaching problems conducted by Miss Beryl M. Simpson, Tempe State Teachers College. A committee was appointed to draw up a course of study for a basic course in speech and to maintain contacts with the high schools of the state with regard to its adoption. Miss Beryl Simpson was elected chairman of the Department of Speech for the current year, and J. N. Smelser is the new secretary.

The Speech and Dramatics Section of the Southern Wisconsin Teachers Association held its annual meeting at Madison on February 10. The general program included a reading by Miss Gertrude Johnson, of the University of Wisconsin, a paper on "The Place of Speech in the High School," by H. A. Ahrnsbrak of Beaver Dam, and a paper on "Motivating High School Speech Classes," by George Anderson of Waukesha. In addition there were round table groups on Interpretation and Dramatics, Classroom and Contest Speech, and Speech Correction. Miss Theodora E. Jax, of Beaver Dam High School, was chairman of the session.

The University of Hawaii Summer Session this year will feature public speaking and dramatic art. Courses in speech will be conducted under the direction of Lee Emerson Bassett, of Stanford University, President of the National Association of Teachers of Speech. Dr. P. C. Chang, of Nankai University, Tientsin, China, who directed the famous Chinese actor, Mei Lan Fang, on his American tour in 1930, will give instruction in Oriental Drama. Arthur E. Wyman, who served as technical director for the Hoboken theatre venture of Christopher Morley and Cleon Throckmorton, will teach dramatic technique.

FORENSICS

The annual Interstate Oratorical Contest was held at Northwestern University April 27 and 28. Two weeks earlier the same institution entertained the Forensic Tournament of the Illinois High School Speech Association.

The national championship debate of the third National Speech Tournament, under the auspices of the National Forensic League, was broadcast over a coast-to-coast network by the Columbia Broadcasting System, from Wooster, Ohio, on May 11. This is the second year in which the facilities of a nation-wide network have been made available for a high school debate.

The eighth year of intramural debate at the University of Illinois has just closed, with a debate between the two surviving teams out of a field of 25. These teams had participated in three qualifying debates and three elimination debates, all on the proposition of government ownership and control of radio broadcasting stations. The plan of intramural debating has been somewhat modified this year, and all cash prizes and other artificial inducements were eliminated, with the result that participation in the debates was considerably

increased. Any two men or women students, not intercollegiate debaters, may enter as a team; all law students are eligible, regardless of whether or not they have a baccalaureate degree. Teams may represent fraternities, sororities, honorary societies, or just themselves. Each team participates in three qualifying debates, before different judges and against different opponents; in subsequent debates winners are matched against winners and losers against losers. The twelve or sixteen teams with the best records are then entered in a "seeded" elimination tournament, and special intramural keys are awarded to the four best teams. Debates in the qualifying rounds are kept short and informal, each speaker being allowed five minutes, and each team having one two-minute rebuttal. In the first two elimination rounds each speaker is allowed five and three minutes, and in the finals the time-limits are ten and four minutes. This year 48 members of the faculty acted as judges and forty-three debates were given.

The University of Oklahoma is this year scheduling debates at home with Oklahoma A. & M. College, Baylor University, the University of Texas, the University of Arkansas, the University of Mexico, Bucknell University, and St. Louis University. The University of Arkansas and Centenary College were visited by Oklahoma debaters, who also participated in the Delta Rho Tournament at Iowa City, and held a number of debates before civic clubs within the state. Debates with East Central State Teachers College and Phillips University were broadcast over WNAD. Joshua Bryan Lee is chairman of the Speech Department at the University of Oklahoma.

The Denison University debating team, with their director, Lionel Crocker, went to Washington, D.C., for the inaugural. While there they were entertained by the American University debate team. On the same trip they debated with Bucknell University and staged a radio debate with Swarthmore College over WDEL, on the subject of war debts.

From opposite sides of the Atlantic, Oxford University and Columbia University held a debate on April 8 by radio. The Columbia speakers, defending the negative of the proposition, "Resolved, That Democracy Has Failed," spoke in the studios of the Columbia Broadcasting System in New York, while the Oxford team broadcast their speeches from the London studios of the British Broadcasting Company. Dr. Nicholas Murray Butler presided from the Columbia studio. No decision was made.

The fifty-sixth annual Kirk Oratorical Contest was held at Northwestern University early in March, under the auspices of the School of Speech. The contest is named in honor of John B. Kirk, who founded it in 1877, and who bequeathed a sufficient sum of money to perpetuate the contest, awarding $100 annually to the winner.

The annual radio debate between the University of Texas and the University of Kansas was sent out over WOAI, San Antonio, on March 16. The proposition debated was: "Resolved, That at least one-half of all state and local revenues in Texas should be derived from sources other than taxes on tangible property." Listeners were invited to send in their ballots by mail.

New York University recently debated Northwestern University at Evanston upon the proposition: "Resolved, that a limitation of enrollment in West-

ern conference universities and comparable institutions should be effected by raising the scholarship standards."

DRAMATICS

The second annual Indiana Drama Conference and Demonstration, sponsored by the Extension Division and the Division of Speech of Indiana University, was held at Indianapolis on April 28—the day chosen for the final contest of the State High School Discussion League, which was also held at Indianapolis. A feature of the conference was the presentation of Percival Wilde's *The Thing* by Fort Wayne students, under the direction of Miss Marjorie Suter; a play was also presented by students of Wiley High School, Terre Haute, under the direction of Miss Winifred Ray.

The Illinois High School Literary Association this year sponsored a one-act play contest, for the first time. Preliminary contests were held April 8.

The Fifth Annual Festival of the Wisconsin Dramatic Guild, sponsored by the Bureau of Dramatic Activities, the University Extension Division, and the Department of Speech, of the University of Wisconsin, was held in the University Theatre there during the first week of April. The Sunday program opened with a discussion of "Adventuring in Religious Drama," by Dr. Fred Eastman, of the Chicago Theological Seminary, and the Church Tournament of three religious plays. Also an original play, *A Green Hill Far Away*, by Walter A. Speerschneider, was produced by Grace Lutheran Church of Green Bay. Competitors in the College Tournament were Edgewood Junior College, Madison, with *Le Malade Imaginaire;* and Whitewater State Teachers College, with *Bargains.* A Norwegian immigrant play by Mrs. Annette Vinje of Madison, *Hay Harvest*, and a Swiss immigrant play, by Mrs. M. M. Grinder, Mt. Horeb, *The Maker of Fine Laces*, were presented outside the competition. The Little Theatre Tournament included *Queens of France*, by the Janesville Little Theatre; *The House with the Twisty Windows*, by the Oconto Falls Little Theatre; *The Monkey's Paw*, by the Beaver Dam Little Theatre; and *The Sweetmeat Game*, by the Milwaukee Drama League. *Overtones*, by the Wauwatosa Club, and *Saturday Market*, by Monroe, comprised the Woman's Club Tournament; and non-competing performances of *Transplanted*, a Hungarian immigrant play by Mrs. Sari Szekely, of Milwaukee, and *The Raffle*, by Mrs. R. J. Hogan of Madison, an Irish immigrant play, were also given. The Rural Original Play Tournament was between *The Ghosts of Butte des Morts*, by Rev. H. E. Mansfield, produced by the Allenville Community Club, and *Sunshine on the Old Elm*, by Mrs. Frank A. Florine, of Cuba City, presented by the University Blue Shield Country Life Club, as well as a non-competing performance of *Miss Marsh*, by C. W. Bush, of Curtis, by the Curtiss-Dorchester 4-H Club. Plays produced in the Rural Play Production Tournament were *Glory of the Morning*, *The Finger of God*, and *Columbine in the Country*, presented respectively by the Wild Rose, Curtiss-Dorchester, and Allenville groups. In the final program were several original plays in various classifications: *Shepherd's Queen*, by Ethelyn Parkinson of Green Bay; *Rooming House*, by Bernerd Sears, of Milwaukee; *Ma Heiler's Daughter*, by Louise Aarons, of Milwaukee; and *Joan's Ark*, by Carol MacMillan Reid and Bertha Ochsner.

Recent performances at the University of Illinois have included *Good News*, directed by Miss Severina Nelson for the Woman's League; and *Gold in the Hills, The Great God Brown, Patience, Green Grow the Lilacs,* and Ben Johnson's *The Silent Woman.* The last-named performance was directed by Robert Henderson, and the others by Wesley Swanson.

The usual summer Repertory Theatre will be conducted at the University of Michigan this summer, under the direction of Valentine Windt, serving as a theatre laboratory for all the courses, and offering entertainment for students and townspeople.

The annual long play of the East Orange, New Jersey, High School, presented by Buskin and Brush, the Honorary Dramatic Club, was *The Cassilis Engagement,* by St. John Hankin. Lawrence B. Goodrich directed the performance.

Recent performances at Leland Powers School of the Theatre have included *The Vagabond King,* produced with music, *The Last of Mrs. Cheney, Alice-Sit-By-The-Fire, Friend Hannah, The Swan, The Country Cousin,* and *The Ship.* The performances were directed by Moroni Olsen and Emily Nietsche Bishop.

Two world premieres were presented this year by the University Theatre Guild, the unique dramatic society of the University of Hawaii which numbers among its members students of four nationalities. Each year the Guild produces a Japanese, a Chinese, and a Caucasian play, and a Hawaiian pageant. The first production in English of *Sakazaki, Lord of Dewa,* a Kabuki drama by one of Japan's leading contemporary playwrights, Yuzo Yamamoto, was the Guild offering for January. The play was translated from the Japanese for the Guild by Glenn Shaw, Tokyo journalist and educator. A cast of 40 university students of Japanese descent performed, under the direction of Prof. Arthur E. Wyman and Mr. and Mrs. Shusui Hisamatsu, Japanese theatrical specialist.

The second world premiere was on March 15, when Christopher Morleys's dramatic fantasy, *Where the Blue Begins,* was presented, with Morley himself in the cast. Morley and Wyman played the parts of author and producer, respectively, in the humorous prologue of the play. This was the first time they had acted together since the glorious failure of Morley's Hoboken theatres, for which Wyman was technical director. A cast of 24 Caucasian students enacted the play, under Wyman's direction. In April the Guild presented *Blue Butterfly,* a play by Emerson Heitland based on an old Chinese legend, with a cast of Chinese students. The annual Hawaiian pageant was announced for May 1. The University Theatre Guild has insured itself against depression by selling associate memberships to residents of Honolulu. Several hundred associate memberships have been sold, assuring the Guild of a steady income and good attendance at its productions.

CENTRAL STATES SPEECH ASSOCIATION

At the first convention of the Central States Speech Association, held in Iowa City on March 3 and 4, several resolutions were adopted, which were received too late for the report published in the April issue of the QUARTERLY

JOURNAL. For example, it was agreed that the Association should exert its influence as strongly as possible to encourage the early publication of a regular secondary school periodical by the NATIONAL ASSOCIATION, and to urge the adoption of some plan by which high school teachers might, by joint membership, become affiliated with state, regional, and national associations and receive the secondary school publication instead of the QUARTERLY JOURNAL, if desired. The Association also urged that the NATIONAL ASSOCIATION should recognize the existence of definite subject divisions within the group, and adjust the national organization to meet this situation through looser federation, with chairmen of various subject groups. The NATIONAL ASSOCIATION was also urged to encourage in every possible way the growth and stability of regional and state groups, and to recognize the regionals as the executive agencies of the National in their respective areas.

OREGON SPEECH ASSOCIATION

The Third Conference of the Oregon Speech Association was held at the Multnomah Hotel, Portland, Oregon, on April 28 and 29. On Friday afternoon, April 28, the entire session was devoted to the subject of speech in the elementary schools, with Miss Grace Bridges, Auditorium Supervisor of the Portland Platoon Schools, acting as chairman. At a general session on Saturday morning, presided over by Herbert E. Rahe of Willamette University, debating, dramatics, radio speaking, and speech correction were the subjects of discussion, presented respectively by W. A. Dahlberg, University of Oregon; Elizabeth Barnes, Oregon State College; Ron Myron of Station KOIN; and John F. Mason of Portland. A luncheon meeting was addressed by Superintendent Charles A. Rice of the Portland Schools and John Casteel of the University of Oregon.

Officers for 1932-33 were: Carlyn R. Winger, Pacific University, President; Ralph Bailey, Medford High School, Vice-President; Frances Ann Blake, Marshfield High School, Secretary-Treasurer.

At the business session called to order at one o'clock, April 22, Miss McCarthy gave the Treasurer's report, showing a tentative balance of $247.36, aside from $250 which last year was set apart for assisting in the publication of research, with some bills yet to come in which would cut down this balance.

Myron J. Luch, of Lehigh University, reported as chairman of the Resolutions committee. Resolutions were adopted thanking the officers who had planned and carried out the elaborate and interesting program, thanking also the guest speakers and the Local Arrangements committee, and sending greetings to President Lee Emerson Bassett of the National Association, in response to his cordial telegram read to the Conference.

Hoyt H. Hudson presented the report of the Nominating committee, as follows: President, W. M. Parrish, University of Pittsburgh; Vice-President, Mary T. McGrath, James Madison High School, New York City; Secretary-Treasurer, Margaret Mary McCarthy, Brooklyn College; Member of the Executive Committee, Mary J. Garber, Smith College. The report was adopted. Mr. Hudson announced that H. A. Wichelns and A. B. Williamson become members of the Executive committee by virtue of being the last two retiring presidents.

EASTERN PUBLIC SPEAKING CONFERENCE

The twenty-fourth annual meeting of the Eastern Public Speaking Conference was held at the Hotel Victoria, Columbia University, New York City, Thursday, Friday and Saturday, April 20-22. The president, A. B. Williamson of New York University presided, and was assisted by the Executive committee consisting of Laurence B. Goodrich, vice-president; Margaret M. McCarthy, secretary-treasurer; Hoyt H. Hudson; H. A. Wichelns; Edith W. Moses; and by Richard C. Borden, chairman of Local Arrangements Committee. The meeting was attended by two hundred and seventy-two registered members and a large number of visitors.

The following program was presented:

THURSDAY, APRIL 20TH

Secondary Schools

10:00 A. M. GENERAL SESSION, J. Walter Reeves, Peddie School, Chairman
Greeting, Arleigh B. Williamson
The Speech and Voice of the Teacher, Emma Grant Meader, Russell Sage College
Voice in Speech and Song, George Fergusson, Chairman, The American Academy of Teachers of Singing
The Need of Efficient Training in Oral English in Secondary Schools, John M. Loughran, Principal of The Samuel Tilden High School, Brooklyn

12:30 P. M. INFORMAL LUNCHEON: Speaker: Dr. John L. Tildsley, District Superintendent in Charge of the Improvement of Teaching in the High Schools, New York City

2:00 P. M. Sectional Meetings
SECONDARY SCHOOL SPEECH ARTS, Laurence B. Goodrich, East Orange High School, New Jersey, Chairman
A Plan for High School Debate, Ralph de S. Childs, Bowdoin College
The High School Theatre League of New York City, Francis J. Griffith, James Madison High School, Brooklyn
A High School Dramatics Program, Helen Kenny, George Washington High School, New York City
What Play Shall We Read? Rachel L. Dithridge, Richmond Hill High School, New York City
The Value of Oral Interpretation, Agnes Knox Black, Emerson College of Oratory
Oral Interpretation of Poetry in the High School, Margaret G. Rice, Hunter College High School, New York City
Illustrative reading of verse, Hunter College High School students

2:00 P. M. VOICE AND SPEECH: ELEMENTARY AND SECONDARY SCHOOLS, Mary T. McGrath, James Madison High School, Chairman
Efficacy of Phonetics in Establishing Good Speech Habits in Elementary School Children, Lettia Raubicheck, Director of Speech Improvement, New York City

Problems in Voice Production with Demonstrations in the Use of the Orthophonoscope, Angela O'Byrne, New York City
Some Applications of the Principle of Configuration, Dr. Walter S. Hervey, Former Chairman of the Committee on Oral English of the Board of Examiners, New York City

4:00 P. M. ROUND TABLE DISCUSSION—NEW JERSEY DIVISION
Ruth Thomas, Passaic High School, Chairman
Speech in its Different Phases as it is Developed in Class and Extracurricular Activities in Elementary and Secondary Schools
The Proper Use of the Instrument, Anne Cregar, Newark
Everyday Speech, Dorothy McClonkey, Passaic
Individual Development, Dorothy Surtees, Atlantic City
Beauty of Speech, Frances Tibbits, Newark
Relationship of Auditorium Programs to Speech, Carlton Saunders, Nutley
Relationship of Dramatics to Speech, Ellen Couch, Centenary Collegiate Institute, Hackettstown
ROUND TABLE DISCUSSION—NEW YORK DIVISION
Sara M. Barber, Richmond Hill High School, Chairman
Discussion of Bibliography in Speech, Elizabeth MacNamara, Erasmus Hall High School
Report of the Committee on Opportunities for the Gifted Child, Emmie E. Hyams, Girls' Commercial High School
Work of the Standardization Committee of the Board of Examiners, Phylis Moorehead, Julia Richman High School
Some Problems in Voice Training in New York City, Evelyn Konigsberg, Richmond Hill High School
A Survey of the Teaching of Phonetics in New York City High Schools, Josephine Schlachter, Richmond Hill High School
Speech Training for a Business Career, Adelaide Richardson, Morris High School
Report of the Committee on Dramatics for the Association of High School Teachers of Speech of New York City, Dorothea Hubshmitt, Bryant High School

FRIDAY, APRIL 21ST

10:00 A. M. General Session, ARLEIGH B. WILLIAMSON, Chairman
Sidelights on Radio Announcing, James Wallington, The National Broadcasting Company
The Professorial Oratory of Politian, Professor Charles Sears Baldwin, Columbia University

1:00 P. M. Sectional Meetings
PUBLIC SPEAKING AND RHETORIC, C. Harold King, Colgate University, Chairman
An Early Seventeenth-Century View of Logic and Rhetoric, Wilbur S. Howell, Harvard University
A New First Course, Hurst R. Anderson, Allegheny College

Some Notes on Criticism and the Tradition of our Subject, Lester Thonssen, College of the City of New York

By-Products of a Public Speaking Course, John Dolman, Jr., University of Pennsylvania

THEATRE AND DRAMATIC ARTS, Roy Mitchell, College of Fine Arts, New York University, Chairman

Professional or Amateur? Lee Simonson, Art Director of the Theatre Guild, New York City

Impromptu and the Improvised Drama in Theory and Practice, George Ermoloff, late of the Imperial School of the Theatre, Moscow

Economies in New Scenic Methods, Roy Mitchell, Illustrated with lantern slides, showing black cyclorama work, and with models of black cyclorama forms, irregular cycloramas, the use of plinths, and other simplifications

4:00 P. M. General Session

Some Varieties of Delayed Speech in Children, Samuel T. Orton, M.D., Columbia University Medical School

SATURDAY, APRIL 22ND

9:30 A. M. Sectional Meetings

PROBLEMS OF PUBLIC SPEAKING AND DEBATE, Arthur Riley, Columbia University, Chairman

Quintilian's Witnesses, Harold F. Harding, George Washington University

A Debate Program for a Large Urban University, Theresa Kahn, University of Pittsburgh

The Debater's Funeral, Stewart Lee Garrison, Amherst College

Discussion: Trends in Debating

STANDARDS OF PRONUNCIATION, Lee S. Hultzen, Dartmouth College, Chairman

How the Dictionary Determines What Pronunciations to Use, Dr. Thomas A. Knott, General Editor of Webster's Dictionaries

Pronunciation—Its Cause and Cure, Miles L. Hanley, Harvard University

Voice Training and Pronunciation, Jane Dorsey Zimmerman, Teachers College, Columbia University

Discussion: Pronunciation from the Standpoint of Teacher-Training, of the Foreign Student, and of Dramatics, led by Alice W. Mills, Mt. Holyoke College, Walter H. Wilke, Washington Square College, New York University, and Margaret Prendergast McLean

12:00 General Session

Verse Speaking Choirs, Miss Marjorie Gullan, Director of the Speech Institute, London

12:30 P. M. Business Session